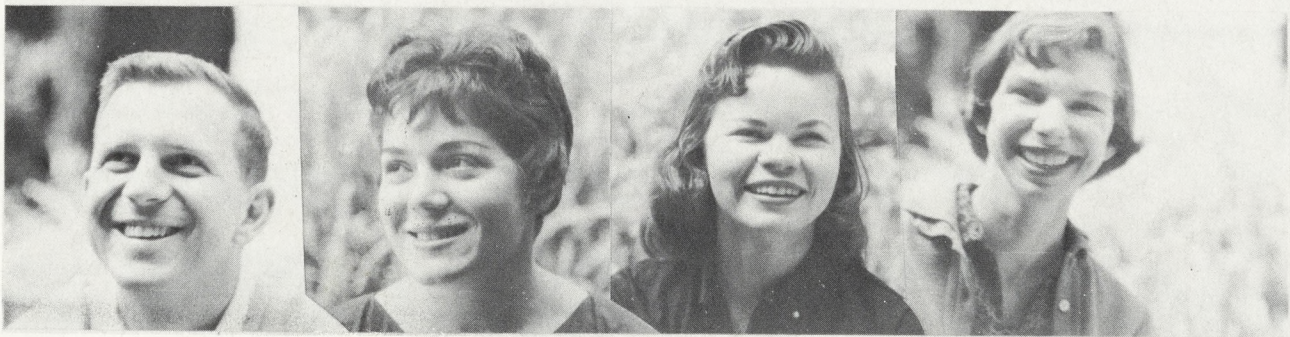
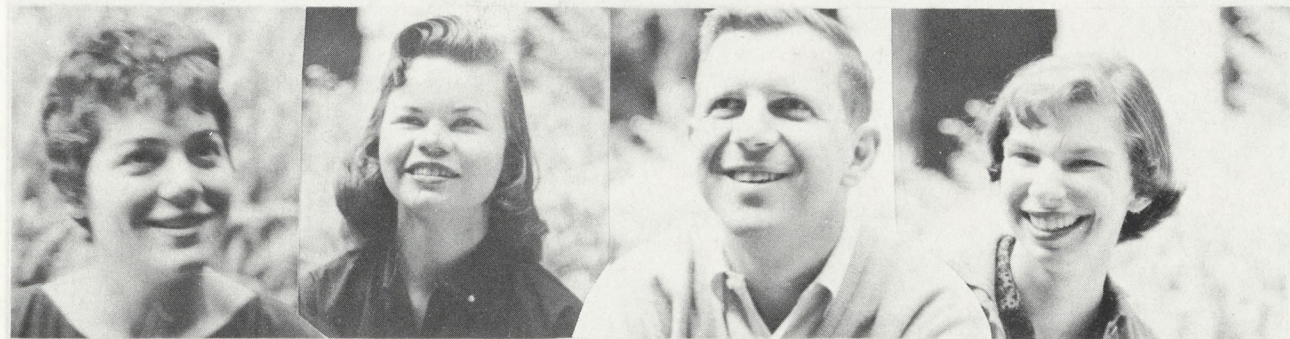


Seniors Climax College Careers



AND DON'T FORGET YOUR FIRST LOVE... ANGELS

Think . . . before you throw it away!

THE SPRING ISSUE is a Letter to our Loves



MAY 1959 *irregular bulletin* the 14th

From US with love and care

published by INDUSTRIOUS STUDENTS

& DEDICATED PROFESSORS

of IMMACULATE HEART COLLEGE

Department of Fine Arts 5515 Franklin Avenue

Los Angeles 28 California

circulation still heading straight up

the grand gesture is expected of you

SAVE \$5

anyone
can play

Add a Dash

The word is tithe. It's the old-fashioned word for the good and beautiful
tenth of his earnings that man once set aside for something he deeply believed in.

of Pity

... If you are
now receiving
a duplicate,
perhaps
you know of
some friend
who may
be interested

Maybe you can't please everybody

Watch Out for Changes in 1959

1 Something will be radically different about the physical plant of the Art Department. The fire chief says so.

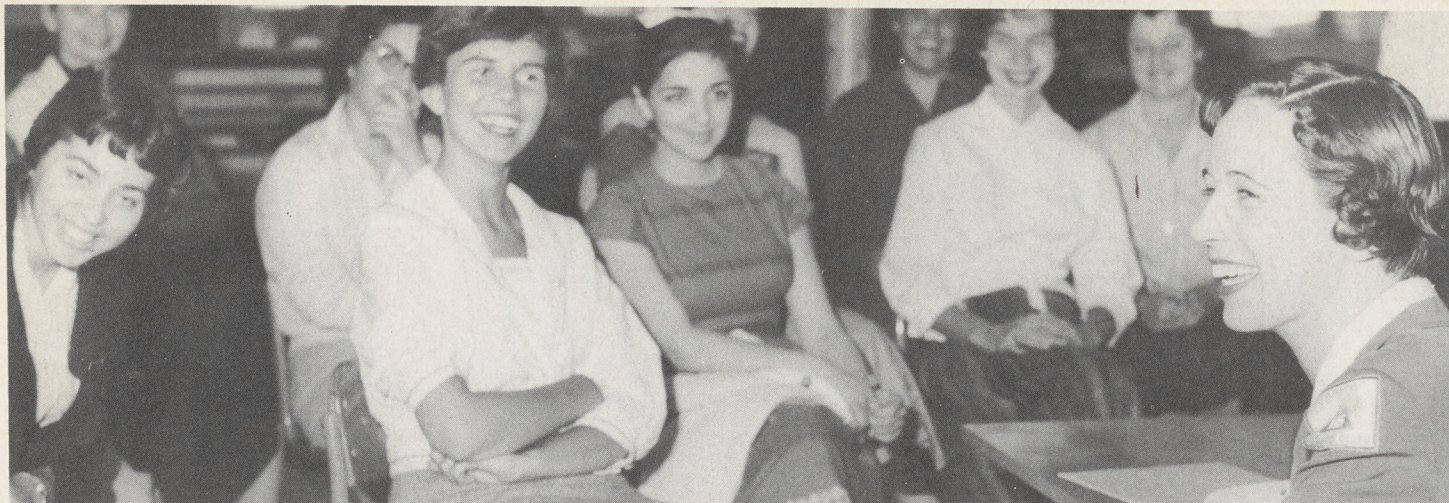
2 No painting, no art structure classes for adults in the Fall

3 We will never take your name off our mailing list if you have ever given us a donation for the irregular (see page 127) no matter how small... but the WINTER 1959 issue will be in a riot of color...so it will be mailed to a small inner circle: the ones who have sent us \$5 and way, way up...because, of course we could not find money for all 6000

of you

the *irRegular* BULLETIN is a picture of some of what is experienced by an Art Student at IMMACULATE HEART COLLEGE in her search for truth. It may look highly disorganized

and haphazard to you....but LIFE....did you ever try to organize it?...You can't...it's organized on a higher level than we humans function on.... to us it seems to hap(pen) hazard(ously).....the efficiency experts are important not to help us organize...but to let us see clearly that LIFE is beyond efficiency.... this is hard for some of us..... efficiency seems so attractive..... we fall into the error sometimes ourselves. ...for instance....please stop now and fill out all the blank spaces on the envelope enclosed and fill in all the empty space inside the envelope..... that is if you really want to



Introducing... Ann Donnelly of the Army's Special Services
 who spoke to the Art Majors to
 interest them in overseas jobs
 with the Army Craft Centers
 as civilians

but so far



Mrs. Chester C. Knox
 (Dolores Minkoff '50)

....a pretty long time
 between visits



This 4 ARTISTS Senior Art Majors Exhibit Works is the test EXHIBITION: APRIL 26 THROUGH MAY 3

The Senior Art Exhibition will be held from Sunday, April 26, through Sunday, May 3, from 1:00 p.m. to 5:00 p.m.

On April 26, there will be a tea from 2:00 p.m. to 5:00 p.m. to open the exhibition.

The Pressures at Approach
of the Opening Then the
Relief of Warm Praise

1000 of you received announcements (See Photograph --- the printed announcements in their hands-- they each did $\frac{1}{4}$ announcements to only those who were on the until-we-die list....



Seniors Prepare

Senior art majors whose work will be exhibited as a culmination of their endeavors here are (clockwise from upper right) Jean Gerpheide, Lucia Capacchione, Roy Leaf, and Kay Kauzlarich,

THE WEEKLY NEWSMAGAZINE

Mr. Peter Steffens of TIME, Inc.
interviewed the Sisters (See below)
for the story which by this time
you have seen in the **RELIGION**
Section of TIME Magazine. It
probably arrived in your mail
about April 29, 1959. ...which
is faster than the IRregular
can handle a situation .



Sister Mary Corita, Mr. Peter Steffens of TIME, Inc., and Sister Magdalen Mary



THE CATHOLIC UNIVERSITY OF AMERICA

WASHINGTON, D.C.

JUNE 12 TO JUNE 23, 1959



Art Workshop Leaders

Planning under

Sister Esther, Director
of the Art Workshop at
Catholic University in



Washington, D.C.
It lasts only
ten days as
most of us
must return to
our respective
colleges for
SUMMER SESSION.

Why don't you?

come---come---it is open
to everyone for somewhat
less than half your kingdom

On re-evaluating art in education

LECTURERS AND CONSULTANTS

RALPH BEELKE, Ph.D.

Executive Secretary, National Art Education Association, Washington, D. C.

SISTER M. JOANNE CHRISTIE, S.N.D., M.A.

Writer, Artist; Director, Girls Art Department, Central Catholic High School, Toledo, Ohio.

CELIA HUBBARD

Director, The Botoiph Group and Religious Art Center, Boston, Massachusetts.

ARMAND JACOPIN, M.A.

Artist; Instructor in History of Art, St. Joseph College for Women, Brooklyn, New York.

SISTER M. CORITA KENT, I.H.M., M.A.

Serigraph Artist; Associate Professor of Art, Immaculate Heart College, Los Angeles, California.

NORMAN LALIBERTE, M.F.A.

Artist; Instructor in Art, St. Mary's College, Notre Dame, Indiana.

JOHN LEMBACH, Ph.D.

Professor of Art Education, University of Maryland, College Park, Maryland.

SISTER MAGDALEN MARY MARTIN, I.H.M., M.A.

Chairman, Art Department, Immaculate Heart College, Los Angeles, California.

SISTER ESTHER NEWPORT, S.P., M.F.A.

Painter, Writer; Head, Art Department, St. Mary-of-the-Woods College, St. Mary-of-the-Woods, Indiana.

RIGHT REVEREND THOMAS J. QUIGLEY, Ph.D.

Former Superintendent of Schools, Archdiocese of Pittsburgh, Pittsburgh, Pennsylvania.

REVEREND GREGORY SMITH, O.CARM.

Writer, Editor; Professor of Sacred Liturgy, Mount Carmel College, Williamstown, Massachusetts.

Participants of the workshop, whether desiring credit or not, MUST ELECT A SINGLE PRACTICUM from the group listed below. No random visiting of these practicums will be permitted; participants will be limited to the practicum selected. Please indicate your choice of practicum on the application form.

A room schedule indicating the room assigned to each practicum will be available at the time of the workshop.

PRACTICUMS



Practicum 1: ON ART FOR HIGH SCHOOL TEACHERS: Sister M. Corita, I.H.M., Director.

Slide lectures and discussion for high school teachers, with a few laboratory experiments in drawing, poster, and room layout design.



Practicum 2: ON THE BRAYER TECHNIQUE: Mr. Laliberté, Director.

Discussion of the ideas underlying contemporary design. Experiences in using the brayer technique, involving such media as pastels, chalks, printer's inks, negative offset, oil base crayons, various metallic powders, felt nib pen combinations, etc.



Practicum 3: ON PAINTING AND COLLAGE: Sister Magdalen Mary, I.H.M., Director.

Creative approach to problems of composition, painting in water colors, and paper collage. Models, still life, and various other sources of visual stimulation used throughout.



Practicum 4: ON ART, THE HANDMAIDEN OF THE LITURGY: Father Smith, O.Carm., Director.

Discussion of the application of theology to art, the sacramental principle that governs the right making of sacred things, and true symbolism in art and liturgy. Modern trends in sacred art and architecture will be treated in illustrated talks and group discussions. Practical exercises in making objects through which the artist adds splendor to the sacraments. Field trips to galleries and significant churches in the Washington area.

DEMONSTRATIONS:

At 10:45 a.m. each day from June 15 through June 20, there will be demonstrations and discussions for teachers and supervisors of art in Catholic schools. For specific titles, see the workshop Calendar.

IF ALL ELSE FAILS
FOLLOW DIRECTIONS

IN Book

MOSAICS FOR EVERYONE

BY Sister Magdalen Mary

ADVANCE \$ 3.25

ORDER NOW

Department of Fine Arts
5515 Franklin Avenue
Los Angeles 28, California

Immaculate Heart College

"Madonna and Child"



by Frances de Silveira

EXHIBIT XI: Mosaics by Students of Sister Magdalen Mary

By RICHARD AMES

Christmas is creeping into the Santa Barbara Museum of Art. The Treasure Sale over, the first two of four exhibits due this month opened this week on subjects appropriate to the season. A large group of religious mosaics fills the McCormick Gallery. Another show is devoted to paintings by Grandma Moses, most of which are gay and bright as Christmas cards.

STUDENTS' MOSAICS

The exhibit of mosaics by students of Sister Magdalen Mary of Immaculate Heart College is a strange and wondrous show. The vari-sized panels and free-standing groups are the work of creative minds finding expression in religious forms through the use of many simple, familiar objects arranged in what are more than patterns and occasionally seem the result of that intangible known as inspiration.

The statues are unusual in this day and age. The robes adorning the figures are quite magnificent, especially the gorgeous jeweled white robe worn by Alice Leonard's "Madonna and Child" and the jet black of Joan Gabriel's "Madonna and Child." Only the faces are disappointing in that they seem to lack the strength that might transform these statues into telling artistic experiences.

SANTA BARBARA MUSEUM OF ART
1130 STATE STREET
SANTA BARBARA, CALIFORNIA

Pre-Christmas Season Reflected in Two New Exhibits at Museum



Thanks dear James Foster, Director of

SANTA BARBARA MUSEUM OF ART

Art Is Ability to Face Problem and Solve It

"All art is the ability to face the problem that exists at this moment and to solve it with the experience of the past and the tools of the present," said Sister Magdalen Mary, IHM, in a talk yesterday at the Santa Barbara Museum of Art. "In this sense, all art is traditional and all art is contemporary," she said.

"Art does include communication, expression and imitation, but first of all it is itself," the speaker insisted. "Under the standard of simply imitation, a mirror would be the best work of art, and people who merely want in art to find things they have already seen, should surround themselves with mirrors. A painting is asking to look like itself," the sister emphasized.

BROAD COMMUNICATION

She agreed that a work of art may communicate on many levels; it may be anecdotal, it may give a sense of the culture out of which a particular piece grew or it may communicate on a non-conceptual, incommunicable level that cannot be spoken in words.

"A true contact with art involves contemplation, an aesthetic experience which involves

the whole of natural man. Just as a mystic makes contact with God directly, so can one make contact with art directly with no intermediary of words. Unfortunately, today most of us are mediators; contemplation is immediate. It is now, this very moment."

POKES GENIAL FUN

The theory of art as a method of expression is dangerous, the head of the art department of Immaculate Heart College believes. "Art is frequently used for therapy, but that is not the reason for existence. It is wrong to keep working with healthy people on a therapeutic level."

She poked genial fun at people looking at modern art who exclaim, "This world is a hell of a mess and that's what these paintings look like."

"Art involves your involvement. So often we look at a problem through somebody else's eyes and not through our own eyes. We must face the few works of art or pieces of reality we call art with our own experience."

The talk was brief, direct, to the point and illustrated with exquisite wit. It was thoroughly enjoyed by everyone. — Richard Ames

Thanks dear Richard



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This film
and film strips
are available
directly from
International
Film Bureau
Chicago

Sister Aloyse, I.H.M., Psychologist at I.H.C.
(and Sister Magdalen Mary's own sister)
meets among the mosaic-oriented crowd, alumna Margaret Thomas.

MOSAIC EXPERIMENTS (2 IFB 187 color) 20min. Rental \$12.50. Sale \$195—The newly re-discovered art of mosaic provides opportunity for the widest means of creative expression, and in this new film, the possibilities of the mosaic medium are described and demonstrated. Not merely a "how-to-do-it" film, it deals not only with the techniques and basic elements, such as Smalti, Tesserae, and Blenko glass, but explores the creative aspects as, in the hands of youngsters, college students, and adults, the experience of creating is demonstrated and shared.

Stressing the possibilities of using new and unusual structural elements, such as bathroom tile, broken bottle glass, buttons, pebbles, and stones, the film also points out how commercially available elements can be used in new ways.

In addition to the structural devices employed in mosaic making, we see how texture and design are an integral part of the medium, and also how difficult and rare mosaic sculpture is made.

Logical and clear in its development, **MOSAIC EXPERIMENTS** both demonstrates and motivates, and is highly recommended for classroom and adult use from the intermediate grades up. Produced for International Film Bureau by Visual Education films. Directed and photographed by Robert Longini. Subject consultant, Sister Magdalen Mary, I.H.M., Chairman, Art Department, Immaculate Heart College, Los Angeles.

This film correlates well with a series of filmstrips also produced at the Immaculate Heart College. **MOSAICS FOR ALL**, a series of three filmstrips in color is available from International Film Bureau at \$6 per filmstrip, \$18 for the set.

- I. Easy ways—inexpensive ways.
- II. Greater richness through variety in tesserae and cements.
- III. New experiments with melted bottle glass.



Sister Magdalen Mary consoles Sally Dykstra (left) and Ruth Blum (right) for the temporary loss of their mosaics which have been traveling with the exhibit since Christmas 1955 when the exhibit was first organized.

She reminds them that all but four of the original pieces in the show have been weeded out to make room for the new work. Nina Va Ingle's mosaics and Sister Aloyse's are the other two.

WEBSTER COLLEGE WEBSTER GROVES 19, MO.

Our thanks to Missouri

Sister Magdalen Mary and Sister Mary Corita of Immaculate Heart College in Los Angeles will visit Webster on December 2, lecturing to the student body and art classes. The two religious, ranked among leaders of contemporary art, will deal with such subjects as "An Approach to Painting by the Non-professional," "Research for Design Ideas," and "An Approach to Seeing Through Draw-



ing." They will lecture on the subject "Is Art Essential to Man's Education?" at the 1:55 assembly. At 3:45 art teachers from the St. Louis area will meet the two artists and attend one of the classes.

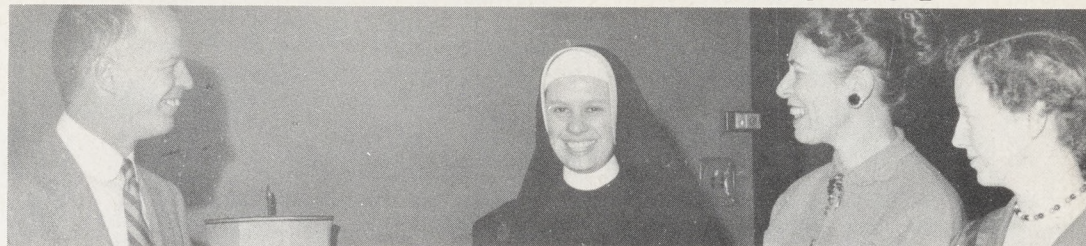
St. Louis news reporters
do nice stories on the
I.H.C. exhibit and lectures

Explains Objectives

Sister Magdalen Mary, chairman of the art department at Immaculate Heart College, explains its objectives in this way:

"Our type of religious art, if students' pieces can be called art, is actually not modern, except in willingness to search, to make use of the discoveries of our times, to tell the 'ever ancient, ever new' truths. And this is not a really 'modern' characteristic. It is genuinely traditional—the kind of effort that every great art form grew out of.

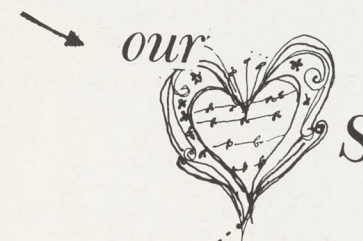
"Our work might be called Early Renaissance in organization, Byzantine in enrichment, medieval in its Biblical subject matter, Eastern in its two-dimensional, non-materialistic emphasis, and Western in its efforts toward an 'active apostolate.'"



Howard Wins

Mr. Howard McConeghy of the W.C. art department says, "We are looking forward with great anticipation to the valuable stimulation for the students of this personal contact with a vital creature personality of recognized artistic stature. The Immaculate Heart approach should act as a stimulus in opening new avenues of thought and increased awareness of the possibilities for art experience in everyday life."

Sister Dorothy Jane, Dean of Webster College



Art Leaders Will Lecture Here Dec. 2

HAND IT TO:

And this is important

★ Oxford Press

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A Fred de Liden Enterprise

6015 SANTA MONICA BOULEVARD
LOS ANGELES 38, CALIFORNIA

Hollywood 4-7315

FOR FINE PRINTING

★
printers of irregular bulletin

Faculty, students, both from Webster and near by colleges



gather for coffee and conversation ↑ Emil Frei ↑ Sister Marie Damian and ↑ Sister Gabriel Mary,
old I.H.C.ers



Brother Melvin Meyer brought his scholastics ↑ from Marylhurst

We sincerely believe **THE SPIRIT MOVES YOU** *we can prove this to you*

If your file on the IRREGULAR BULLETIN is complete
you now have issues #1, 2, 4, 6, 8, 13, & 14 ---seven
all told.... You will note that we do not publish every

When your envelope
arrives in the mail

number....it is too expensive..... You will also note we try to restrain ourselves and publish only the even numbers....it makes people nervous when we are odd....but now and again we slip. If you have #1 you have a collector's item: very rare (only 500 copies printed) and of no earthly or heavenly value. The circulation has increased to 6000 for the last three issues. But the winter issue will drop to about 1000....as we intend to print in several colors some of the calendar pages, book pages, book marks, greeting cards....in such a way that they can be cut out and used in your homes, offices, and classrooms..... This JUBILEE issue will be sent only to those who have sent the IRREGULAR \$5 and up (Way up...please?)....But the rest of you will not be removed from our rolodex of important addresses....just temporarily set aside....We may pick you up again in the Spring.....There are a very few copies of #13 left....since it tells a great deal about our program it is a necessary issue to keep along with this one....in fact we are rather partial to it....The first 25 NEW Donors (We love You) will receive one of these #13...

I. H. C. WINS PRIZE For Outstanding Float

Congratulations to Immaculate Heart College and especially to Glenda Wells, our Homecoming Chairman on campus! Through her endeavors and those of Float Chairman Carol Rudel, I.H.C. won the trophy for best float—girls' division—in Loyola's Homecoming Parade.

Congratulations to Art Major '61 Sophomore Yvonne Caire was responsible for the prize-winning design. She carried out the South Seas theme, appropriately naming the float. "The Only Man on the Island."

Yvonne Caire of Bakersfield.

AN IRRADIANT
IRREGULARITY

Nuns Discuss Art

Pictured above are Sister Magdalen Mary, left, and Sister Mary Corita in a gallery at the Art Institute. The walls of the gallery were decorated in the visitors' honor by students. The printing on the wall, "An Irradiant Irregularity," refers to a publication distributed by the art department at Immaculate Heart college. The two tall figures on the wall at right are "free-form" representations of nuns.

KANSAS CITY STAR



"ART EDUCATION"

THURSDAY, DECEMBER 4TH

3:00 PM

THE KANSAS CITY ART INSTITUTE



SISTER MAGDALEN MARY, IHM

SISTER MARY CORITA, IHM

of Immaculate Heart College, Los Angeles

Great thanks to Bill Hesterberg, student at KCAI

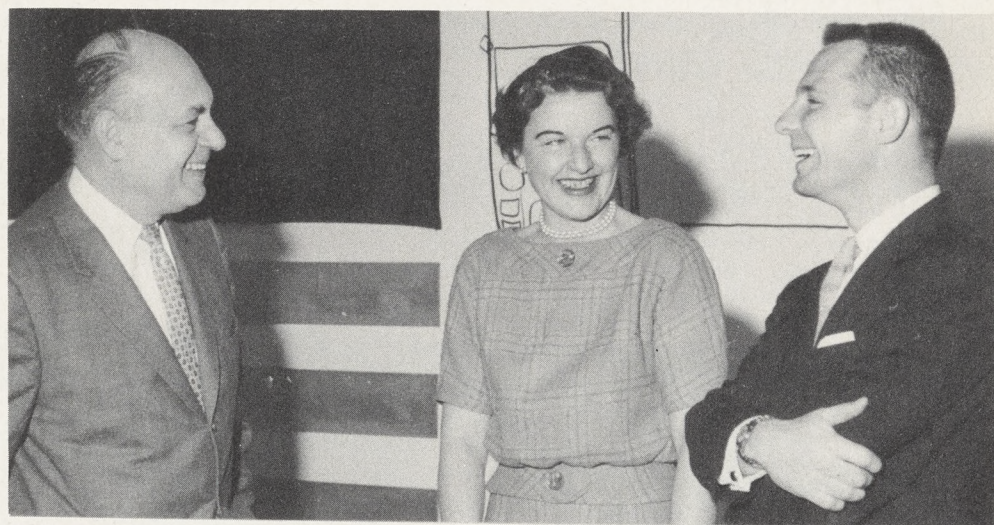
for the drawing of a weed

many more times than lifesize

...are (among multitudinous other things) the publishers of "The IRREGULAR Bulletin," which emanates from the irradant, irrepressible Art Department of Immaculate Heart College in Los Angeles, California.

Early in this decade, the art world was arrested by the brilliance which was then becoming familiar on the West Coast as "The Immaculate Heart style." Many controversies have ensued—perhaps the most vehement occurring within the Catholic family itself; this dramatic challenge continues still, as the two nuns prepare to greet the Art Institute Faculty and Students with such premises as: "You don't have to be an artist to teach art."

It is with pleasure that the Art Institute invites you to attend and participate in this IRRADIANTLY IRREGULAR event.



Left to right

Richard H. Brunell, Dean of The K.C. Art Institute

Miss Mary Ann Blakeney, Assitant to the dean

Robert Strobbridge, Instructor at K.C. Art Institute & Rockhurst our host



Our gratitude to

strobbridge

2
A page (about two-thirds size) from Arrighi's *Operina* gives an idea of the chancery hand at its Renaissance best. Though some of the quality of the original has been lost (the book was printed from wood blocks carved by engravers from Arrighi's own script) its basic simplicity, legibility and beauty can easily be seen. Here Arrighi is illustrating letters that begin with a horizontal stroke (illustrated on the third line).

→
Arrighi's hand written original is in the Vatican Library.

BUT

University Microfilms
Ann Arbor, Michigan

for about \$2

will send you
a microfilm of
Arrighi's hand written original

Ask for
Library Ref. No. CAPPONIANI 77
from Bibl ioteca Apostolica Vaticana

Our greetings to
Reverend Mark Kent, M.M.
(Sister Mary Corita's brother)
for having unearthed this
information.



The above was carved out of an old rubber eraser and stamped with rubber stamp pad ink--- by Sister Mary Corita.

*Dal
primo adunq
Tratto piano & gros-
so cioe' --- che' alla riuersa
& tornando per il medesimo se' incom-
mincia,
principiarai tutte' le' infra scritte' littere'
- a b c d f g h k l o p s x
x y z
Lo res to poi delo Alphabeto se' principia
dalo
Secundo Tratto acuto
& sottile' con il taglio dela penna ascen-
dendo et poi
allo ingui
Ritornando in questo modo designato
' i e e' i m n p r t u y '*



1 Nuns Discuss Art

ROCKHURST COLLEGE

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3
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NEW YORK 36, N.Y.

It is easier to define what art is not, than to tell what it is. That opinion was offered by two Catholic nuns in a recent visit here. Sister Magdalen Mary and Sister Mary Corita, both teachers in the art department at Immaculate Heart

college, Los Angeles, were speakers at the Kansas City Art Institute and Rockhurst college. In connection with their visit here is a showing of serigraphs, at Rockhurst college, which will continue through next week. The works are by Sister Corita.

The Chancery Hand

Eugenius IV (1431-1447) as the official form for all papal briefs; hence its name: chancery.

THE CURRENT REVIVAL of the chancery or italic hand is the second in its history.

JUBILEE presents here a manual of the chancery hand by calligrapher-artist Donald Bolognese.

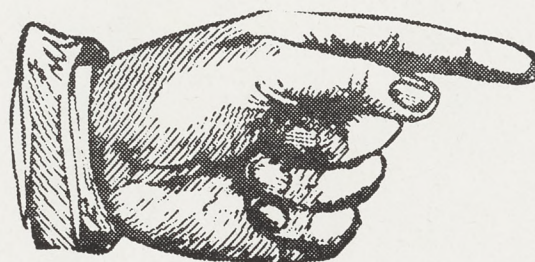
4

● NOTE: JUBILEE's article in this issue about writing the chancery hand is available in reprint form. Single copies are 25¢ each; orders of ten or more, 10¢ each. Write: Dep't C, JUBILEE, 377 Fourth Avenue, New York 16. Please enclose payment with orders.

5 Shopping by Mail

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JUBILEE
A MAGAZINE OF THE CHURCH & HER PEOPLE

6

JUBILEE also offers an introductory rate for new subscribers of fifteen months—plus a free book—for only \$5. You have your choice of a handy pocket edition

of #1, Monsignor Knox's magnificent translation of the New Testament, or of #2, Father Jean Daniélou's great commentary on the early Church and the milieu in which it developed, *Primitive Christianity and the Dead Sea Scrolls*. Either book is yours, free, with your introductory subscription.

Rockhurst College, Kansas City, faculty and students

11 Below Sets All-Time December Mark Here

"Religion and art must work together to give our liturgy an outward splendor, great dignity, and even grandeur. Therefore, the monasteries have a solemn duty to foster art, especially religious art, to improve it and to spread it. I am firmly convinced that a monastic school which

We stayed at Conception Abbey longer---
We gave more talks and joined
in more informal discussions and we think
that perhaps we left our hearts there



A PRIEST'S WORK is instructing and saving men. Hence a priest must understand men. He must understand their problems and their trials. He must know the social, cultural, political, and economic currents shaping today's world, moulding today's men. To fulfill his obligations a priest must be a man with men. He must be a contemporary man.

The work of a seminary is training priests.

Hence a seminary must take care that the student entrusted to it becomes a man of today able to cope with the world in which he will live and work.

Pope Pius XII in his encyclical, *Menti Nostrae*, called upon seminary officials to recognize that "Whoever sets before himself his own sanctification and that of others must be equipped with solid learning that comprises not only Theology but also the re-

sults of modern science and discovery." The Pope urged further that seminarians be "kept in contact with the events of the day, which apart from furnishing them with the necessary material for forming and expressing a good judgment, can provide material for discussions thus helping them to make decisions and to reach balanced conclusions."

A seminary cannot train a priest who is a contemporary man through classroom work

does not strive to advance art as much as science and religion will be deficient in its work. In scientific matters shortcomings may be more readily condoned, at least in the beginning, but neglect in the promotion of art must be censured."—Boniface Wimmer, O.S.B.

We hit our first really cold weather at Conception Abbey, Missouri. We were sorry we wasted time shivering in St. Louis.

Lecture Series 1958-'59



SEPTEMBER

REV. JOSEPH MOODY
Congers, New York
*Author and lecturer on
sociology and history.*

Social conditions of
Contemporary France.

OCTOBER

HON. STUART SYMINGTON
Washington, D. C.
*Democratic Senator from
State of Missouri.*

Atoms for Peace: The
Statesman's View.

NOVEMBER

BASIL CLANCY
Dublin, Ireland
*Editor of leading Irish
periodical, "Hibernia."*

The Legion of Mary in
Ireland and Europe.

★
DECEMBER

SR. MAGDALEN MARY, I.H.M.
SR. MARY CORITA, I.H.M.
Los Angeles, Calif.

Mosaic Making for the
non-Professional.
Painting for the non-
Professional.

Art Orientation for
Catholic Family Life.

alone. A seminary must bring the priest of tomorrow into dynamic contact with men of today. A seminary must provide means whereby the seminarian can meet contemporary men who are experts in science, politics, medicine, art, sociology, education, finance, and culture. A seminary must permit the seminarian to hear about the problems of today's world from the lips of contemporary specialists themselves.

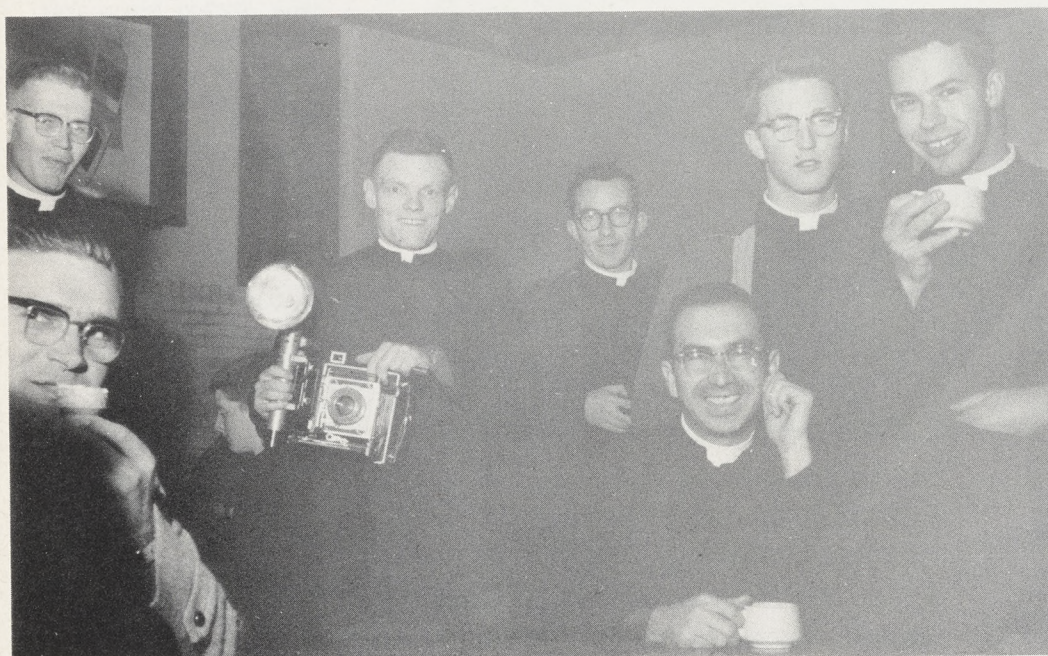
In order better to accomplish the exalted task of moulding a holy and well informed priest, Immaculate Conception Seminary has inaugurated a series of lectures entitled: Contemporary Man—His Origins, His World, His Problems. Once a month the seminary invites some outstanding personage to deliver a formal lecture to the seminarians, mix freely with them, and discuss informally with them his special field of endeavor and its impact on contemporary man.

In this way Immaculate Conception Seminary hopes to obviate the fear expressed by Pius XII in *Menti Nostrae* that the priest, not well educated in the ways and the problems of the twentieth century, on leaving the seminary "feel himself disorientated—a thing that would not only be harmful to his soul but also injure the efficacy of his work."

16 SISTERS MAGDALEN MARY AND
MARY CORITA, I.H.M.
LOS ANGELES, CALIFORNIA

ONE OF THE BUSIEST nests of artistic activities these days is the art department of Immaculate Heart College, Los Angeles, California. There two busy sisters, Sister Mary Corita and Sister Magdalen Mary, I.H.M., have accomplished Herculean feats in art education and creativity. Under their direction Immaculate Heart College has achieved a unique position in the world of art and has merited national and international acclaim.

The sparkling spirit of the two sisters is best described as combining faith and a flavor of medieval times with a large measure of twentieth century flair. Their respect for tradition is profound, but they recognize that a sense of the present is the only thing which can ever make a past worth remembering.



The art work of the sisters and their students has been featured in exhibits from coast to coast and in Canada. Students of Immaculate Heart are regularly winning awards in national competition. Sisters Corita and Magdalen are in constant demand as lecturers both in galleries and in universities.

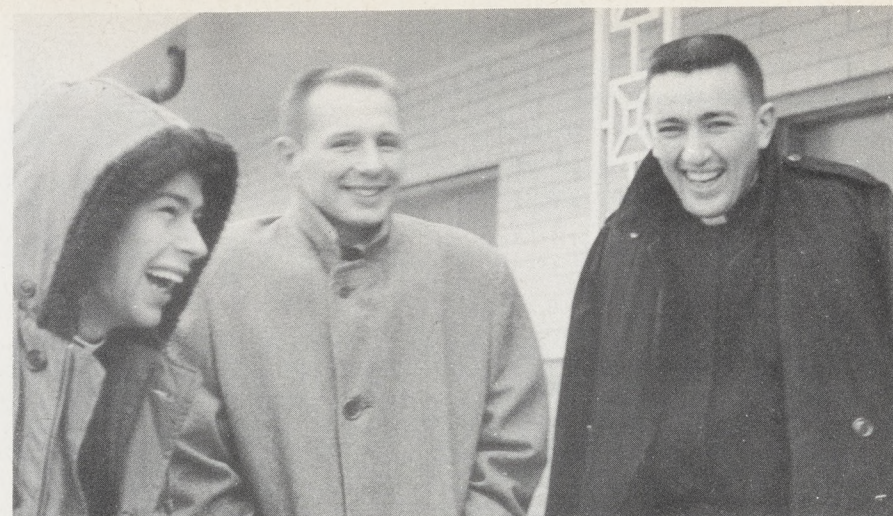
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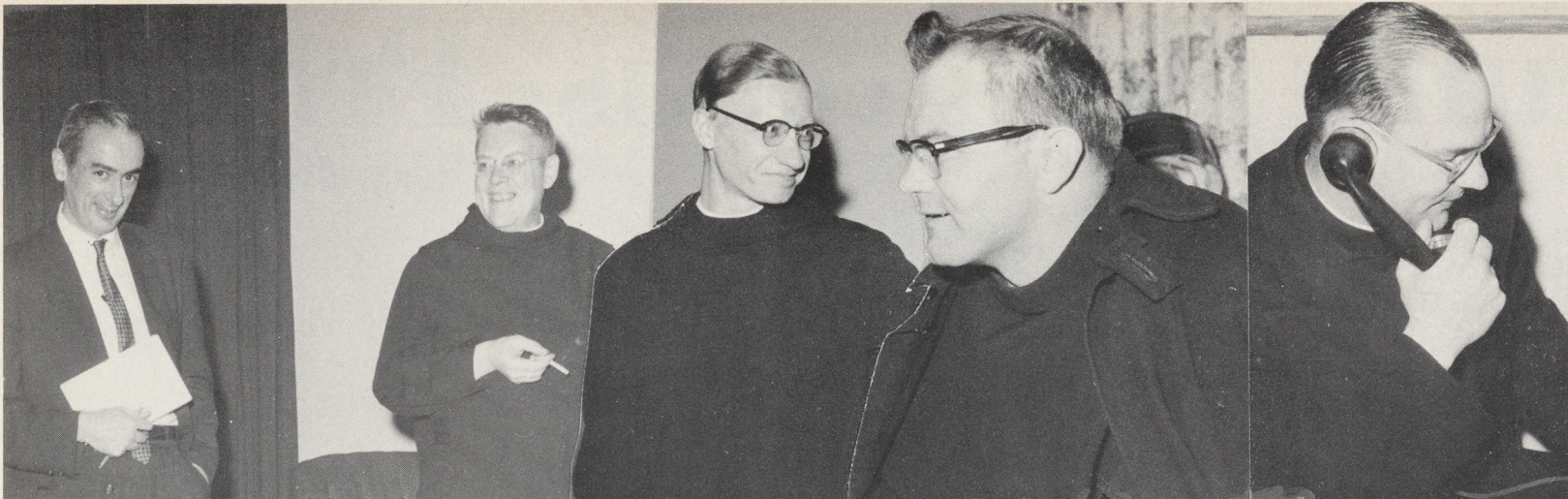


Disturbing and Delightful →



Two Nuns in a seminary "rec" room provide an unusual sight, especially when the nuns themselves are unusual. Surrounded by students at Conception Seminary are Sister Magdalen Mary, left, and Sister Mary Corita, members of the lively and uninhibited arts department at Immaculate Heart College, Los Angeles.

The lecture of Sisters Mary Corita and Magdalen Mary is made possible through the generosity of a friend of the seminary who earnestly requests a memento of Mass and prayer.



View

So says Robert Hoyt
of KANSAS CITY

REGISTER

not everybody agreed with all
this. But everybody talked about it.—

On Art in Lectures at Conception

Reverend Arnold Blais

Who invited
the Sisters

to Conception Abbey



It's entirely probable that the bull sessions in tonight's recreation periods at Conception Seminary will be devoted to the nature of art, the meaning of abstraction, the difference between religious and secular painting, and all such matters.

On the other hand it's possible that the place will be pretty quiet, except for the clash of scissors, the swish of paintbrushes, the clicking of glass beads, the tearing of cardboard. . .

In the judgment of two recent visitors at the seminary the first situation — the noisy, art-centered bull sessions—would be all to the good. But the second—amateur artists quietly arting away—would be even better.

The visitors were Sisters Magdalen Mary and Mary Corita both from the art department of Immaculate Heart College, Los Angeles, Calif. They gave at least three talks and showed some thousands of slides during a packed two-day stay at Conception. Their appearance was part of the Seminary's series of lectures on contemporary man.

If your only picture of a nun shows a shy, demure, reserved lady swathed in black and without opinions of her own—throw it out; it won't fit here. Sisters Corita and Magdalen have almost as many opinions as slides, and they aren't at all shy about letting you hear them. Fortunately they give you as many laughs as opinions.

For example, the I.H.C. art department puts out a publication known as the *Irregular Bulletin*, which is irregular in a great many ways. Generally speaking, only the even-numbered issues are published; they skip the odd ones because "our reputation for oddness is bad enough without calling it to everybody's attention."

Recently, however, in a burst of gratitude for donations to the cause, they skipped from the 8th to the 13th issue, on the grounds that people deserved an odd one and No. 11 didn't seem odd enough.

This sort of persiflage doesn't seem to be calculated; it seems to be part of the fun the sisters get out of life and art, a natural overflow of happy intensity. But humor and happiness don't get in the way (Hoyt)

17
A few paragraphs from a long and generous review we reprint --- with love.

Nun's Serigraphs Praised

BY DORIS LANE BUTLER

ONE of the most unusual college art departments in the country is at Immaculate Heart College in Los Angeles.

In two basement rooms Sisters Mary Corita and Magdeline Mary teach inspiringly and work creatively in their respective fields.

A few days ago the two sisters stopped in Chicago on their month's lecture tour throughout the country to attend the opening of Sister Mary Corita's serigraph exhibition at Prints Exhibitions, 333 W. North.

* * *

THESE serigraphs (silk screen prints) are not only exceptionally executed but are also genuinely inventive, and the prices are remarkably low.

Using religious subjects, abstract expressionist forms, and color of incredible rich-

ness, the artist reveals a maximal talent in this field.

Her use of Biblical text, an integral part of some of her designs, is at times a subtle addition, other times the predominant part of the color pattern.

* * *

IN "CURE OF the Blind Man," scarcely perceptible under white, is the delicate gray script: "I see the people, they look to me like trees that move about."

The print itself is a joyous combination of figures and a fragile, Oriental-like

tree in white, green, black and ice blue.

"All Nations Shall Come" synchronizes rich, scintillating reds and deep greens in one of the most beautiful serigraphs I have ever seen.

"Woman at the Well" is haunting with its pensive face and hands grasping a bowl; "Seven Swords," child-like in approach; "Madonna," sophisticated in its color treatment.

INCORPORATED in the exhibit are excellent small prints by the students of the college and a film of the ingenious mosaic works by Sister Magdeline Mary.

The welded steel sculptures by Gunther Aaron add artistic interest to the exhibit. Very impressive is "Crucifix," a beautifully achieved abstract figure against a black wooden cross.

A visit to the gallery is highly recommended, open daily except Sunday, 1 to 6.



333 WEST NORTH AVENUE - CHICAGO 10 - WHITEHALL 3 3373

PRINT EXHIBITIONS



Our thanks and love to Mr. Howard James McWhinnie Director of Print Exhibitions Gallery

An illustrated catalog of S.M.C.'s serigraphs is available. Mail fifty cents with your request.

Now you can why don't you?

GET ALL 3

The offer still holds:

Send thirty dollars and

we'll send you three of

Sister Mary Corita's prints.

(If you choose your own

favorites, which you may,

then send \$20 for each print---no bargain when you

do your own choosing.

Department of Fine Arts

5515 Franklin Avenue

Los Angeles 28 California

Immaculate Heart College

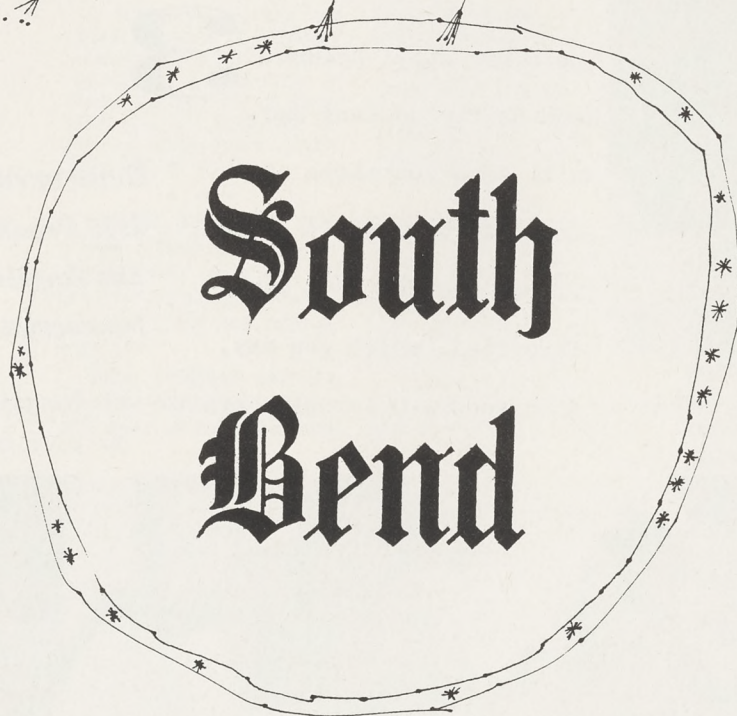
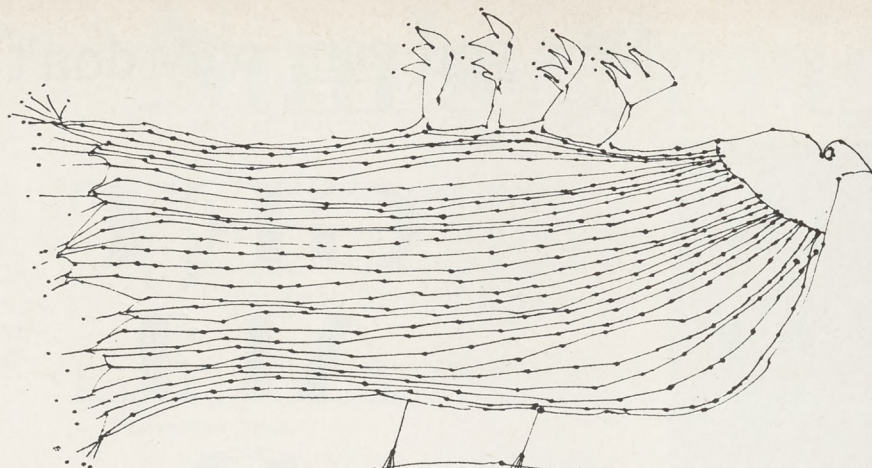
Mr. and Mrs. Willis Gabriel own the only complete collection of Sister Mary Corita's serigraphs outside the traveling shows. Our thanks and love to them for their patronage. Because of them Sister's prints have all their traveling expenses paid



Our thanks and love to Mrs. McWhinnie

MORE ZERO WEATHER

to Californians
it was beautiful



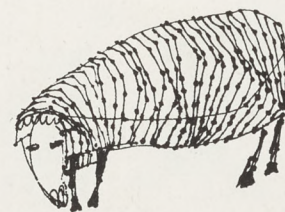
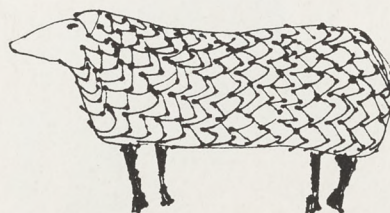
Saint Mary's College

Notre Dame, Indiana



Sister Edna (Hello)

Sister Marie Rosaire, Chairman of
Art, St. Mary's, Notre Dame
with Norman Laliberte (See page 5)



Drawings by Norman Laliberte used on St. Mary's College Christmas Card
---a collector's item

Our love and
as much etc. as possible
to Dr. Laura Frlan
of our
GRADUATE BIOLOGY DEPARTMENT
for presenting us with our
first copy of



Sister Roberta, I.H.M. and Sister
Margaret Ann, I.H.M. run across the snow
from Notre Dame where they are engaged

VOLUME XV · NUMBER 2
FEBRUARY · 1959
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Bulletin of the Atomic Scientists

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We have ordered fifty copies of the 50¢ each

SCIENCE AND ART issue of **BULLETIN OF THE ATOMIC SCIENTISTS**
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Leroy Flint, Director

THE AKRON ART INSTITUTE

AKRON 8, OHIO



From California

Nuns Share Special Art Knowledge With Akron

3
happy
talks

By ROBERT FELDKAMP

Two nuns who get around rolled into Tire Town Thursday with loads of Southern California warmth and some expert opinions on the subject of art.

They're Sister Magdalene Mary and Sister Mary Corita, members of the art faculty at Immaculate Heart College, Los Angeles.

Here to preside at an "Idea Workshop" at Akron Art Institute Thursday afternoon, they presented artistic ideas to Akron school art teachers.

THE Sisters see no confusion in the aims of modern art and religion.

Sister Mary said: "The art of the 20th century gives evi-

dence that a man-centered world is dissatisfied with itself and its material possessions and is searching again for the spirit."

Sisters Magdalene Mary and Mary Corita, teachers and travelers, are in Detroit today. At Akron Art Institute they left their message.

**AKRON
COLDEST
IN OHIO**





S.M.C. volunteers inside information to Carmen

To get somewhere—you must sometimes follow many paths that lead to nowhere

I began this assignment, to write a term paper on my favorite artist, with mixed and varied emotions. 1. I had known nothing (or had forgotten) all about this assignment until two weeks before it was due---panic. 2. I couldn't think of a favorite artist off-hand---quandry. 3. I would no doubt end up (as a good many of my friends were ending up) by doing a great deal of research and bother on the well-known attributes, adventures, lives, family lines, and eating habits of such greats as Van Gogh, Picasso, Degas, Rembrandt, Da Vinci, or Grandma Moses---depressing resignation. 4. I would do my paper on an artist that I truly like, thus breaking away from the mold---stubborn non-conformity. 5. Which of my favorite artists would I choose---Sister Charlotte Anne, Me, or Sister Mary Corita?---dilemma. a. Sister Charlotte Anne will not volunteer any inside information on her life (she guards such things as age, graduation year, height, weight, social security number, etc. with her life. b. Doing the paper on me would be somewhat presumptuous. c. Sister Corita is not shy about her statistics. She is indeed my favorite artist. My paper will be interesting, fascinating, clever, worth of an "A", and all like that. 6. I am doing my term paper on Sister Mary Corita I.H.M., my favorite artist---rapture, exultation, alleluia!

they always
say....that only Religious

Art is taught at I.H.C...Is there any other kind? RELIGIOUS comes from a word meaning intensely bound to, devoted to, involved with.....and this is the Art toward which we aim. (See page 83)

 This quotation

is the PROLOGUE from a
term paper written by

CARMEN SILVA, senior

at Saint Mary's Academy, Los Angeles

Carmen will be a

Freshman Art Major

at Immaculate Heart

next September---



Kathleen Creutz, alumna

of Immaculate Heart College
is Carmen's English teacher

Thank

November/December 1958

Published bi-monthly and copyright 1958, by Craft Horizons, Inc., trade-mark reg. applied for, 29 W. 53rd Street, New York 19, N. Y. Phone: Circle 7-0022. Aileen O. Webb, President; Leslie Okin, Treasurer. Published in conjunction with the American Craftsmen's Council. Price: 75 cents a single copy; four dollars a year.

SISTERS OF THE CRAFTS

This is the story of two nuns who built a better mousetrap and thereby brought the miracle of art to a school and a community. They built their mousetrap of velvets and rhinestones and broken coca cola bottles and twisted clothes hangers and they built better and more uncatchable mice of seashells, bits of lace and sequins. Like Cinderella's godmother, they were always waving their sticks at some unlikely pumpkin and turning it into a thing of beauty and a joy for the world. And when the world beat a path to their convent door last month, the Sisters Magdalene Mary and Mary Corita, very busy with their art students, constantly building better and more beautiful things, took a minute to look up and mischievously warn the visitor, "This is a very confusing place."

For the hive of multitudinous activity in the fine arts department of Immaculate Heart College in Los Angeles fairly buzzed with creative excitement and the flow of human traffic was incessant. Outside, Jaguars shrieked around corners in the nearby Hollywood Hills. Inside, in a large sun-filled room, Sister Magdalene Mary, department head who instigated the program and under whose robust energy and driving conviction it thrives, was giving a criticism to a student in her painting class: "You understand too much what I'm asking. It's too right and no fun. Our time is an experimental one. Our job is to search and investigate. We mustn't be afraid to make mistakes. Cleverness gets dated."

Across the arched exterior corridor lined

with mosaic sculptures and plaques of Sister Magdalene Mary's mosaic classes, Sister Mary Corita and the students of her design class were building a microcosm. Called "The Magic City," it was being completed for exhibition at the University of Southern California where the projects of the Immaculate Heart art students are frequently invited for display. Buildings were being built out of empty cylinders that were once frozen orange juice cans. Photographs of city life clipped from magazines and children's drawings were pasted around the cans. These were then mounted on top of one another in varying heights with an inner paper hub around which they could be turned to get different juxtapositions of the pictures. TV aerials topped some buildings, while gaily decorated paper birds sat on others. The terrain was a multi-directioned photo-collage of scenic surprises, faces, bodies, animals, stairs, words, colors of the city. The students were in the last minute rush of finishing banners, paper foldings, cuttings, pastings; they were carving lettering and decorations out of rubber erasers to be pressed on an inked pad and printed. Each one had composed a poem of the magic things to be found in a city. Some were composed graphically on long scrolls; some were printed on one side of corrugated paper cartons of which the other six sides contained more marvelous photo-collages—all to be hung above the city. "Children are magic," said one. "They disappear and reappear. Having turned to mud . . . they refuse fried chicken but are nourished on sand . . . turn adults into quivering lumps, or witches . . . or kings." "Words are magic," said another, "because they let you know what's inside someone else." "A flute is magic because it can make music from wind and wood." "An inventor is a real magician. So is an artist." "Tadpoles turn into frogs." In addition, some 50 finger puppet skits accompanied the exhibition. Based on short poems and stories, some of them original, the students acted them out with deft fingers.

No one could remember whose idea The Magic City was or how it got started, but

Sister Corita is accused of having walked into class one day looking even more bright-eyed than usual and announcing, "I've been thinking." And Sister Corita's students know by now that this tiny radiant woman has a way of sparking her thoughts into a conflagration of creative thinking that results in freely invented and associative art forms. "But we were lucky," she protests modestly. "We had so many things we didn't throw away and so many people we didn't throw away."

When someone brought in a cigar box full of old keys and someone else a box of broken shells of dead crabs, prawns, snails and other sea life, Sister Corita exclaimed, "People are so generous. They bring us so many lovely things. We can use these in our magic box." She unwound a roll of outdated photographic film. "Isn't it beautiful," she said. "I never used film for anything before except taking pictures. We can certainly do something with this." Every scrap has wonder and great expectations; for these Sisters, the act of creative transformation is the life of art. Strewn everywhere on tables, shelves, floor, hanging from ceilings, walls and doors are materials they transform: buttons, feathers, weeds, beads, papier mâché dolls, painted eggshells, carved sticks, embroidered cloths, umbrella skeletons, old playing cards, old sheep bells, chimes, cookie forms, papers of all kinds, stones, magazines. In the cellar, even the pipes have been encrusted with a decoration of bottle caps and fake gems from costume jewelry.

It is particularly in mosaics, however, that the students reached new heights and won the attention of the entire country. Using inexpensive tesserae and tile which they broke and composed in a variety of shapes and textures and combining them with a variety of materials such as discarded costume jewelry, broken and fused glass from pop bottles, buttons—anything and everything that worked—in an imbedment of colored magnesite or cement, they evolved a fresh approach that had the quality of a genuine folk art. It proved Sister Magdalene Mary's contention that "Although the problem of the amateur differs from that of the professional, it is really no more of a handicap . . . the design field is wide open." Her book, "Mosaics for Everyone," published last spring (reviewed CRAFT HORIZONS May/June 1958) is now in wide demand by amateurs and professionals alike.

So successful has the art program of the Immaculate Heart College been that it has been besieged by requests from schools and institutions throughout the country for exhibitions of its student work. To date, it has 18 shows of mosaics, banners, paintings and drawings circulating. It frequently answers requests for special exhibitions, always coming up with new and fresh solutions. It was invited to create its now-famous stitched, embroidered, bejeweled, richly ornamented banners to celebrate the American Institute of Architecture Centennial at the National Galleries in Washington, D. C. (CRAFT HORIZONS June 1957), and to create a special show for the National Art Education Association Convention in Los Angeles where, says Sister Corita, "I guess we made a bit of a stir and a few people thought we were confused."

Other things to come from these "confusing" classes are: books—each a complete individual production including the writing, layout, printing, illustration, binding; papier mâché dolls with music boxes inside; sculptured and decorated cookies; ceramic tablets, pendants, buttons. Many of these activities are combined in one project, such as "The Magic City," in which every decorative and graphic technique is employed and many more invented.

Aside from art history which is taught by a lay member of the faculty, the two sisters teach the entire art curriculum. Both are fine arts graduates of the University of Southern California where they also obtained their master's degrees. Sister Corita, a serious graphic artist, exhibits her serigraphs at the Contemporaries Gallery in New York, and in galleries throughout the country.

They collaborate a good deal with the other departments of the college, always stressing the interdependence of art with all facets of learning and ultimately with life. For one of their fantastic puppet shows, Sister Corita says, "We got together with the music and English departments and collaged a script out of Dylan Thomas, T. S. Eliot and the Bible." In making books, beside learning needlework, drawing, layout, calligraphy and typography, the students study poetry and history in the course of their research.

For it is the sisters' expressed mission to give reality to the imagination and imagination to reality. —ROSE SLIVKA

Book

\$ 3.25

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Immaculate Heart College

MOSAICS FOR EVERYONE

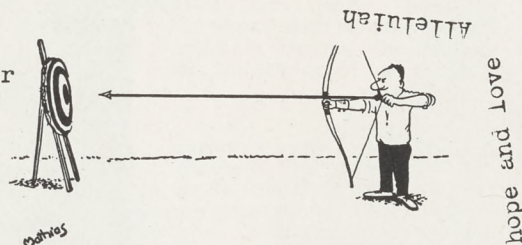
by Sister Magdalen Mary

Bloomfield Art Association

361 North Woodward Avenue, Birmingham, Michigan

**Sister Magdalen Mary and
Sister Mary Corita fly
3000 miles to share
their talent with us.**

Please remember to send
a little something or other
for the IRREGULAR BULLETIN
You really can't lose....
because if you don't get
your reward in this world
by receiving a bulletin
that you can enjoy...you



will surely get in it in the next because of your faith and



Sister Magdalen Mary, Director of Art at the Immaculate Heart College in Hollywood, California, paid a memorable visit to Birmingham art circles during December. Gere Kavanaugh and Karyl Hill chairmanned the two programs enjoyed by both the school children and adults.

The first activity was held at the YMCA—an afternoon program for the school children.

The second program was an evening session at the Birmingham High School including slides, mosaics, paintings and several other art forms taught in the California school. The evening lecture was particularly interesting to the "family group" as Sister Magdalen Mary explained all the methods and various material used in mosaics and the "fathers" part in the work. Later Sister Mary Corita showed the Charles Eames films, "Toy Train" and "California Towers" also an I.B.M. cartoon film.

Interesting sidelight of the Sisters visit was the informal "After Glow" held at BAA House after the evening program. With coffee, came a stimulating discussion of modern teaching methods and the success story of the "Group Think" techniques used by the famed Sisters.

Sue Rogell '62 's
parents in Detroit
rescued us in an
emergency: The freezing
and warming was too much
for a California
projector
The Rogells searched the
town and brought
the new lens
just minutes before
the lecture started...Our
thanks...and for Sue also.

BLUE MOON OVER BIRMINGHAM

The Bloomfield Art Assoc



Thanks to Gere Kavanaugh who invited us to Bloomfield

Serigraphing Sisters Here DETROIT

Silk-Screen Art Exponents To Show Skill

TWO NUNS from Los Angeles whose talents and craftsmanship in serigraphy have won them nationwide reputations will be guest lecturers in Detroit and vicinity this week end.



Sr. Corita
west coast metropolis.

They are here to lecture at the Bloomfield Art Assn. in Birmingham Friday, at Sacred Heart seminary, Saturday and at the University of Michigan's college of architecture and design Monday, Dec. 15.

Their tour is taking them to Catholic and secular colleges and universities, to art groups and even a public housing center in Kansas City; to Chicago, Notre Dame, Akron,

New York and Washington.

THE SISTERS specialize in serigraphs (paintings produced by a silk-screen process) and in mosaics, but their pupils have won national and regional honors in almost every medium of art. Sr. Corita has been hailed as the foremost silk-screen artist in the country. Her serigraphs have been featured in almost every major art exhibit in the United States and Canada.

The sisters issue what they roguishly call an "Irregular Bulletin" available from the art department, Immaculate Heart College, Los Angeles 28, for \$5 a year. Also available is their *Mosaics for Everyone* (\$3). Exhibits of their work may be arranged by writing to their art department.

THEIR WORK has a distinctive freshness and spontaneity that accommodates the

subjects they portray to the materials they use. More than one critic has identified the essential spirit of their creations as the "joy of wonder", the startling portrayal of beauty and color in the ordinary things of life.

Sr. Magdalen Mary has said;

"We have not chosen any style. The so-called Immaculate Heart style is the result of our way of working. This way is opposed to repeating as dead formulas the forms evolved in their eras. These were valid in their times and organically arrived at forms are to be respected but not faked by us.

"Our way places emphasis on the necessity of approaching problems in a spirit of joy and zest—on the necessity for approaching problems unencumbered with preconceived notions no longer adequate to our times."



Reverend F.X. Canfield of Sacred Heart Seminary in Detroit (Regular Sessions)
" " " " " Immaculate Heart College in Los Angeles (Summer Sessions)

invited us to speak to the seminarians last December 13.

Father Canfield who teaches in our GRADUATE SCHOOL OF LIBRARY SCIENCE has recently been elected Vice President-President Elect of the National Catholic Library Association.



The tape of our talk which Father sent to us was greatly appreciated. Especially appreciated was the end of the tape with the seminarians questions



tribute to St. Thomas More:

ERASMUS: "None is so free from vice. His countenance is in harmony with his character, being always expressive of an amiable joyousness, and even an incipient laughter and, to speak candidly, it is better framed for gladness than for gravity or dignity.

. . . In human affairs there is nothing from which he does not extract enjoyment, even from things that are most serious. If he converses with the learned and judicious, he delights in their talent, if with the ignorant and foolish, he enjoys their stupidity.



You may wonder why we have mentioned a sense of humor as being necessary to the complete life. We have heard that some people think that it is scandalous for people in Religion to laugh. May we remind them that a little historical research would prove that the non-laughter is a die-hard descendent of the puritanical

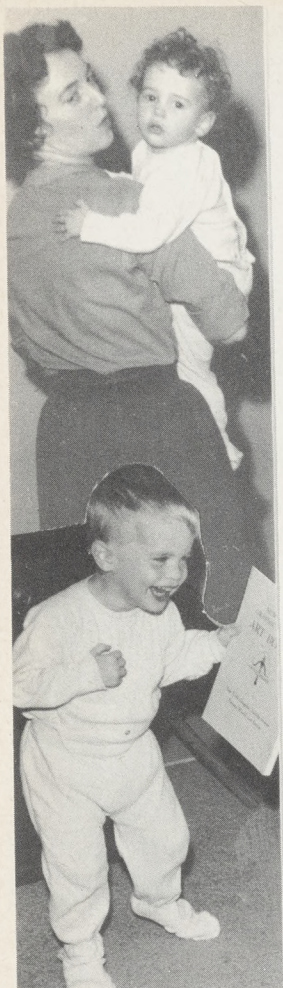
descendents of the Puritans

Detroit

A man is whole or holy who
sees everything as it really is.

so therefore, a sense of humor is a must for a saint. In fact, a saint is the only one who is equipped to catch a joke. For the essence of joke lies in the incongruous. And since it is the business of a saint to see things as they really are.....well....who better than a saint is in a position to recognize how really "off the beam" life's little vagaries can be.





Mrs. Zamiskas woke up the children for introductions. Sister Corita's camera flashes instead of startling the sleepy youngsters proved amusing.



Valentine "Banner" by Lucia Capacchione '59



AN
APPLE TREE
IN THE WILD
WOODLAND
SHADE COOL
TO REST UNDER

FRUIT
SWEET
TO
THE
TASTE

SUCH IS HE



MY HEART
LONGS
FOR

Thomas Larkin who was our "manager" at University of Michigan



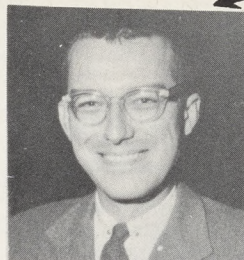
The Newman Club invited us for supper



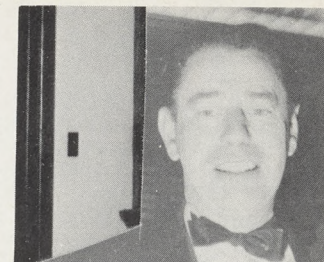
one of our hosts ↑ Len Zamiskas

On receipt of three dollars (no orders smaller than which) we will mail to you thirty-five paper banners (seven of each kind) printed in red and black...actual size 5½ by 29 inches...Uses: greeting cards, Classroom enrichment (See page 109)

SUB-ZERO DIP



← Quin Tyler from neighboring university---A valued I.B. supporter



monday, december 15, 1958 Architecture Auditorium

Robert Iglehart
DEPARTMENT OF ART

Thank you
Dr. Iglehart
for the invitation
to speak at Michigan.



UNIVERSITY OF MICHIGAN • ANN ARBOR
COLLEGE OF ARCHITECTURE AND DESIGN

Dinner with a Few Out-of-Town Friends

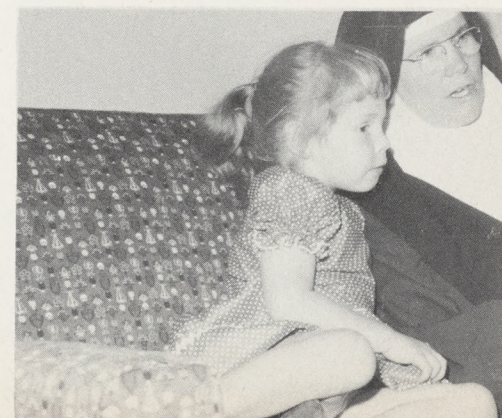
Joseph Carreiro, *Philadelphia Museum School*

We have all used the word *creativity* here. We talked about exploration and discovery and invention—but real exploration, real invention, real discovery is a matter of groping in the dark. You don't know where you are. You wouldn't like it if you saw it because you never saw anything like it before.

INDUSTRIAL DESIGN March 1959



Miss Larkin and S.M.M.
enjoy T.V. together (Mickie Mouse)



SNAPS ALL RECORDS

Old Greetings Have New Use NOT WANTED: YULE CARDS

Are those cheery Christmas cards decorating so many homes today due for an unceremonious end in the trash barrel?

Not if two nuns from Immaculate Heart College can help it.

Sister Magdalen Mary, chairman of the college art department and Sister

Mary Corita, professor of art, yesterday stated they have a brighter future for greeting cards.

CREATE MOSAICS—

The sisters specialize in use of broken bits of pottery, old jewelry, cloth, magazines and other scrap to create mosaics and other works of art.

The cards can be used by them for decorations and other designs.

Both sisters are finishing a nation-wide art tour with a showing of their oil paintings at the National Housing Center in Washington, D. C., where last year they exhibited mosaics.

They are crusading to in-

terest more Americans in art, "not to become artists, particularly, but mainly to develop an appreciation of art."

Christmas cards, after serving their original purpose of conveying yuletide greetings, may be sent to the sisters at the college, 5515 Franklin avenue, Hollywood 28.

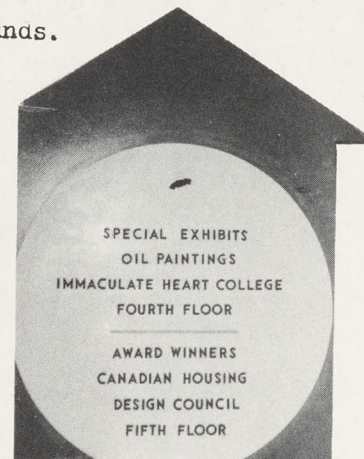
NOT because we are not grateful for the nationwide interest in finding a happy home for the hard to throw away cards...but the Fire Chief arrived the same day that 2300 pounds came to us

..... there was absolutely no place to put them (The patios were filled with the smaller packages that came every day)...so you can guess what we had to do with the 2300 pounds.

But Really Isn't Total Loss

for we made many new friends in every state in the Union

unforgettable



NATIONAL HOUSING CENTER

NEWS BULLETIN

The "Immaculate Heart" school of art, a unique, colorful style of painting, drawing, and mosaic-making which is beginning to sweep the country, is amply represented in a new oil painting exhibit which has just opened at the National Housing Center.

FROM: Syd Kasper FOR RELEASE: Immediate

On pages 32 and 33 you will see the results of the popular vote in the National Housing Center where our oils were hanging... Some people restrained themselves and just voted while others did not control themselves as well.



NATIONAL HOUSING CENTER

1625 L STREET, N.W. • WASHINGTON, D. C. • REPUBLIC 7-5656

Dear Friend:

I am writing to you, in advance of any public notice, to invite you and your students to the forthcoming lectures on art to be given at the National Housing Center by Sister Magdalen Mary and Sister Mary Corita of the Immaculate Heart College, Los Angeles, California, on December 17.

The two sisters have included the Housing Center as part of a current tour of the nation. We are indeed proud to be able to present two such eminent figures in the world of art.

You will recall, I am sure, the amazing collection of mosaics produced by the adult education students of Immaculate Heart College, and exhibited here a year ago. You may also remember Sister Corita's exciting serigraphs displayed at the I. F. A. Galleries last spring, and the colorful banners shown in connection with the Centennial of the American Institute of Architects.

The presentations by the two sisters will include slides, films, and personal observations.

There will be two sets of lectures, one beginning at 1:00 P. M., the other at 7:30 P. M. Admission will be free, but by ticket only. Tickets may be obtained by applying in person at the Housing Center, or by calling extension 310 or 318 at the Center.

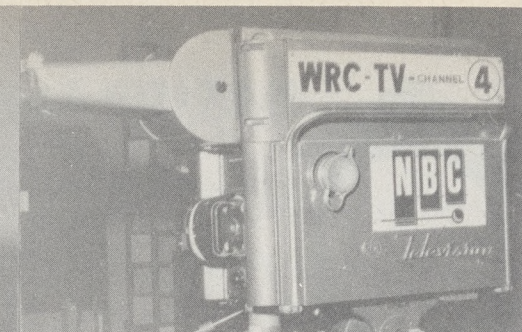
I suggest you order your ticket as soon as possible, because our space is limited and public notices will be issued within the next few days.

Thank you for your continued interest in the Housing Center.

Sincerely,

Neal J. Hardy
Neal J. Hardy
Director





Highlights on Television for Tuesday

1 p. m.—WRC-TV. In Our Town (COLOR): Sister Corita and Sister Mary, originators of the "Immaculate Heart Style" display their paintings and art work.

WASHINGTON POST and TIMES HERALD
Tuesday, December 16, 1958

Art Lamb

These are the ones people voted for Oil Paintings by Students of Sister Magdalen Mary

Please indicate the painting you believe to be the outstanding work in the show.
Votes will be tallied and the results announced before the close of this showing.



- 1 Louisa Kennedy '51 Landscape 1951
- 2 Carmen Macias '55 Sichel Street 1954
- 3 Patricia Baker '58 Madonna and Child 1956
- 4 Florence Cunningham Annunciation 1957
- 5 Sister Monica, SSJC Bethlehem 1956
- 5 Fred Mason Landscape 1958
- 5 Mary Jane Casey '56 Mediterranean 1956
- 5 Patricia Martell '56 Peruvian Street Scene 1956
- 6 Aimee Bourdieu Gardener 1958
- 6 Alice Leonard Afternoon 1958
- 7 Robert Kennicott Dream 1958
- 8 Carol Woodaman '60 Man in the Woods 1958
- 8 Sue Mulick '55 Descent from the Cross 1955
- 9 Audrey Li Volsi '58 The Looming 1958



Thirty canvasses comprise the collection, prepared by undergraduate and adult education students under the direction of Sister Magdalen

Mary, I. H. M., Chairman of Fine Arts at Immaculate Heart College

THIS HOUSING CENTER
DEDICATED TO THE IDEAL
OF BETTER HOUSING
FOR ALL PEOPLE

THE FOUNDER DIRECTORS

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AUSINOR, EDWARDS & BEERY, ARCHITECTS
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1955

SPECIAL EXHIBITS
OIL PAINTINGS
IMMACULATE HEART COLLEGE
FOURTH FLOOR

AWARD WINNERS
CANADIAN HOUSING
DESIGN COUNCIL
FIFTH FLOOR

NATIONAL HOUSING CENTER



THE LIBRARY OF CONGRESS

WASHINGTON 25, D. C.

January 9, 1959

REFERENCE DEPARTMENT
PRINTS AND PHOTOGRAPHS DIVISION

My dear Sister Magdalen Mary:

We were delighted to learn that you are willing to complete the Library's set of the inimitable Irregular Bulletin.

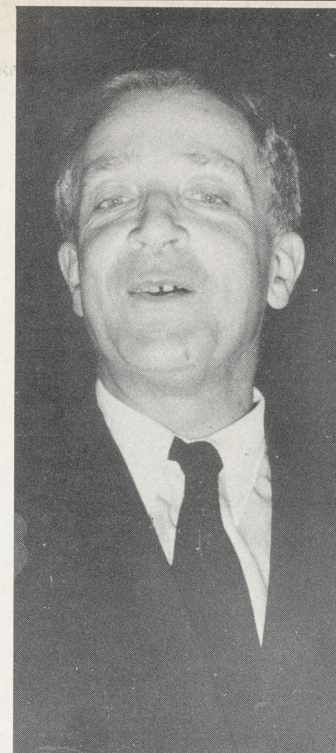
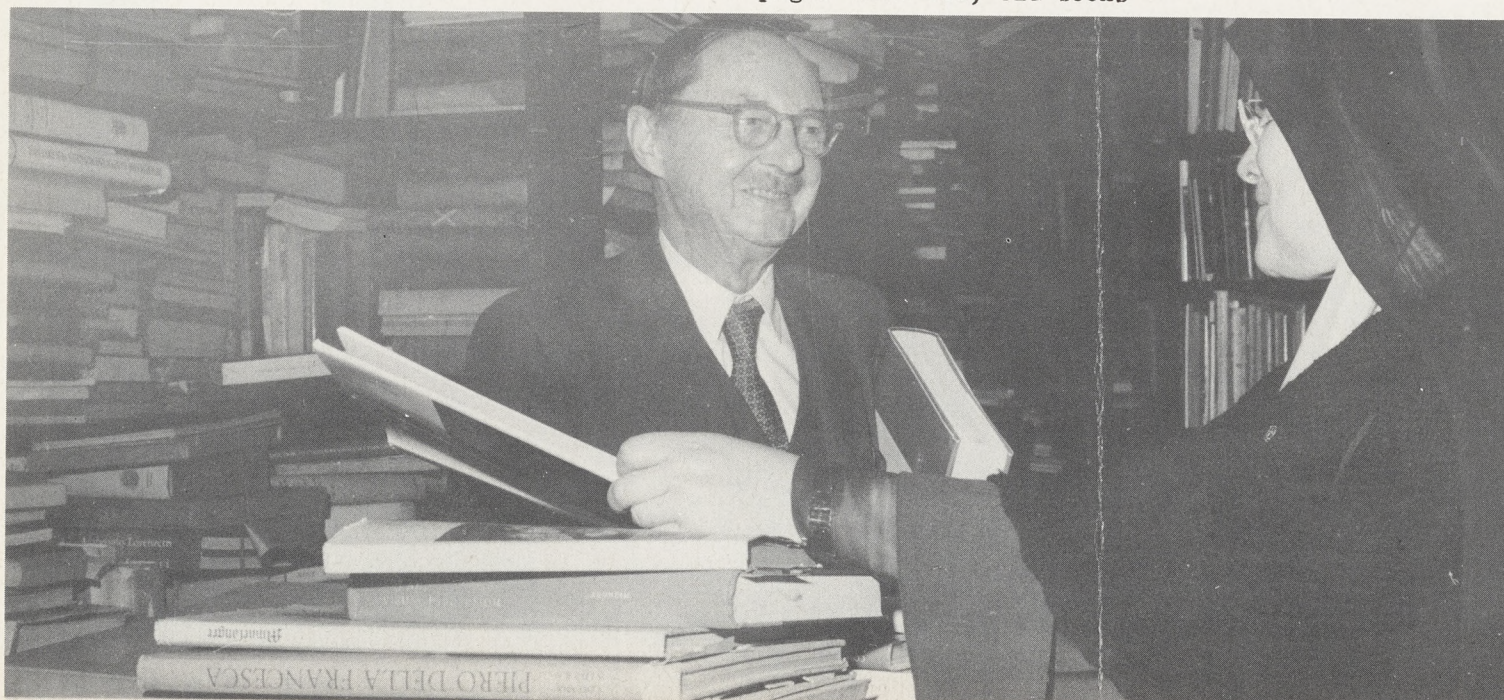
Very sincerely yours,

Edgar Breitenbach
Edgar Breitenbach
Chief



Mr. Weyhe of the

WEYHE GALLERY presented us with a glorious collection
794 LEXINGTON AVENUE, NEW YORK 21, N. Y. of pages from old, old books



And Speaking of Libraries
is yours as complete as
we would like it to be?

MOSAICS FOR EVERYONE

ILLUSTRATED EDITION

OF THIS INVALUABLE
(But not very)

WORK by

SISTER MAGDALEN MARY, I.H.M.

★ ★ ★
From Sister Magdalen Mary of Immaculate Heart College came a reviewer's copy of "Mosaics for Everyone," (\$3.00) full of chuckles, illustrations and easy do-it-yourself directions. This is a primer for the beginner or a review of the popular craft for the professional.

It summarizes an eight-year experiment at the college in which students and amateurs, adults and children participated.

★ ★ ★
Sister's advice applies to any art or craft. "If you wish to make a mosaic get involved. Throw off your preconceived notions about beauty. What you produce may not be great art—it may not be art at all. But it will reveal in its very awkwardness its kinship with things loveable . . . and do not care if your friends laugh and laugh. A world that is saturated with trite formulas for beauty does not know how to act in the presence of the real thing. All you need is to lose your occupational - therapy - attitude toward art. It is a valid, mature, healthy activity—this engagement in non-utilitarian areas. Strangely enough, this activity then becomes good therapy, and also, can be very utilitarian in a financial sort of way."

★ ★ ★

Margaret Fitzgerald in a Riverside Newspaper
(or maybe Redlands)

- 1) CODOC, Reference Department
- 2) Exchange and Gift Division, Reference Department

December 11, 1958

Chief, Prints and Photographs Division, Reference Department

"Irregular Bulletin", official organ of the Art Department,
Immaculate Heart College, 5515 Franklin Boulevard, Los Angeles 28,
California

Would you kindly find out whether the Art Department of the Immaculate Heart College in Los Angeles published any issue prior to No. 4, which is the first we received. If so, would you please ask for the missing issues.



The Irregular Bulletin is an amusing and bibliographically highly irregular avant-garde periodical which is already a collector's item. The College sent to us directly issues 6, 6, 8, and 13, which seem to be the complete set as far as it goes. After I receive a reply from you, I shall recommend that the Bulletin be cataloged by a stable cataloger.

KB:McK



The Compass Book Shop in South Euclid, Ohio sent us one of Eric Gill's original wood blocks from which we have printed a Valentine for you....S.M.C. added the birds by stamping them from carved rubber eraser.

Manuel Baker and Mrs Baker, Directors of the I.F.A.



Gallery in
Washington, D.C.
(our Gallery,
too)



THE LIBRARY OF CONGRESS
WASHINGTON 25, D. C.

OFFICIAL BUSINESS

Alice Lee Parker whom you print makers know through her years of work with the Pennell Print Collection at the Library of Congress...and her sister...we are not sure



which is
Alice.



a report on New York area

Art Talk

By Kappy Lynch

TOWER TATTLER

Art students, who have been indulging in an extensive student teaching course (that is, teaching themselves), enthusiastically welcomed back their teachers, Sister M. Corita and Sister Magdalen Mary. The Sisters have just completed a lecture tour which took them to Missouri, Illinois, Indiana, Ohio, Michigan, Washington, D.C., and New York.

Sisters See Art Majors of 1958

Sister M. Corita and Sister Magdalen Mary were in New York long enough to visit with some of their star pupils from that vintage year of 1958. They are Betty Henderson, Audrey Li Volsi, Pat Reilly and Pat Steele. Betty and Pat Reilly are working at Columbia University—Betty at the switchboard and Pat in the Science Department. Pat Steele is working at the Public Library, which is in connection with Columbia, and Audrey is taking classes at the Art Students League.



Left to right: S.M.M., Betty Henderson, Patricia Reilly, Audrey Li Volsi, Patricia Steele
The girls brought elaborately decorated Christmas Presents to the Sisters in New York.

----the kind of packages that couldn't possibly be packed----you should have seen us getting on the plane for home



Claire Biane '59, History Major has won 2nd place in the undergraduate division of the regional Phi Alpha Theta Historical Contest with the reading of her paper, "THE TOWERS THAT SAM BUILT". The towers are in Watts, a suburb of Los Angeles and are a maze of glass, concrete and steel, built by Sam Rodia. Claire received her inspiration from William Hale's film, "The Towers". At present the only copy of this film in the U.S. belongs to IMMACULATE HEART COLLEGE ART DEPARTMENT. NO NO we do not lend the film. But some of you will see it as it is one of the ones we bring on our lecture tours (See inside back cover)

If you want your own copy
you might try writing to
Mr. Harvey Pergament
Cavalcade Pictures
7904 Santa Monica
Los Angeles, Calif.

Awareness

*the key to whether you
are dead or alive*

● As I watch people struggling to endow their daily lives with significance and beauty, it seems increasingly clear to me that the key to successful living is awareness. It is the insensitive ones who make the mistakes in taste, who serve the tasteless food, who blunder socially. It is the insensitive who are bored, and fatigued by their boredom. It is almost as though they were dead, because they are living only a fraction of the life that is potentially within them.

The ones who are alive, who find everything interesting, are the ones who have developed a high degree of awareness. Their homes are always filled with beauty, no matter how low their incomes. They never have empty time on their hands because they are pursuing so many fascinating projects. They find life exciting, no matter their age or social status or educational record. They have learned how to see and to seek. They have achieved the most lasting of riches: They have made the thrill of discovery, which can occur again and again because there is more to discover than can be encompassed in ten lifetimes.

Why are some so blessed and some not? Were they born that way, or is it something they achieved for themselves—or lost for themselves?

I believe that everyone is born with a high endowment of awareness, for all children seem to have it in abundance. Most adults have lost their birthright, in varying degrees depending on how much they have exercised it. The problem is how to regain the use of what has atrophied.

The next 36 pages are devoted to showing how you can progress from simple, childlike awareness to dynamic, do-something-about-it awareness. Improving this faculty will create pleasure out of the same stuff of living that you are handling now. What other people have done you can do.

House Beautiful's Elizabeth Gordon

Editor and

PACE SETTER

1 Observation

The act of taking notice—of regarding with attention—is the beginning of developing awareness. It is not staring dreamily to find faces in the clouds or dryads in the bark patterns of trees. It is a full, all-out inspection, which notes how a thing looks in profile or from above, how it feels, what it weighs, its color variations from top to bottom or in different lights. It is perceiving how it looks at more than one time: how it changes when it is wet or dry, how it looks when it is young or old if it is a growing thing, how it changes its character when brought indoors or taken outdoors (or any change of habitat). Observation means taking note of how a thing is made, how it is designed. Observe this thoroughly often enough and you will develop a faculty so swift it will become almost instantaneous.

Stages of Awareness

2 Insight and Understanding

When you have learned to see a thing fully in all its aspects, you are well along the road to the next step. For if you have trained yourself to notice, you notice everything. You can't help it. So when you see fern fronds intertangled with agapantha leaves, as above, you notice that both these shapes are saber-like, even though they are different in all other respects. One is dull, one is shiny. One is gray-green while the other is strong, pure green. You note they help each other, add to the visual significance of each other. But the next time you see a fern, it is juxtaposed with an arelia (above right). This time it does not seem saber-like, for the arelia makes you aware of the total arrangement of fronds. The fern, in composition, can be made to seem quite different from a fern alone.

*Awareness is not a special gift
but an acquired faculty
very important---purchase two copies*

of the JANUARY • 1959 issue of
House Beautiful The whole
issue is concerned with *Awareness*
The photographs are large, full color
details of *familiar things* we forget
to look at with *the wonder* that is
due them. Perhaps you teachers and
parents will want three copies so that
you can keep one intact while cutting up
the other two copies for your "WALLS"

3 Imagination, Manipulation, Participation

After you have developed a facility to really notice and observe, it follows inevitably that you will notice how a thing is better in one context than another. Here is the pay-off—the reward that you can use in your daily living. For now you can bring together the accoutrements that you use to live so they please your eye while they are serving you. Here is the beginning of taste—your own personal taste as opposed to imitation (which is not really taste). Still using the example of ferns, now you use ferns composed with rocks to make an artistic event along a driveway.

The printer just phoned to say that the paste-ups for pages 38 & 39 are missing...so we take this opportunity to show you some candid from the GRADUATION EXHIBITION of Lucia, Jean, Kay, and Roy of the Class of 1959.

It is in a way a blessing that the pages are missing as this will explain all the omissions that our readers had been hoping against.

Student

Art Display

Required for Degree

At this time the members of the art faculty of I.H.C. wish to congratulate the members of the senior class... art majors, that is... for the very fine STUDENT DIRECTED and STUDENT ERECTED Graduation Exhibition



Left to right: Roy Leaf, Lucia Capacchione, Kay Kauzlarich, and Jean Gerpheide
The Senior Art Majors were easily identified by the flowers



Introducing
Gary Heidrich '60
Loyola High
School Junior
who is getting
a College Art
Education by
driving our
exhibits up and
down the hill and
other little etc.'s



It was a very lovely day, April 26, so Charles and Ray Eames were scheduled to photograph from an airplane "scenes of America" to be shown at the World's Fair in Russia by the U.S.A....A low flying stunt brought them to the I.H.C. Exhibitand we think that if you look quickly you will see a few shots from the SENIOR SHOW in the section dealing with art galleries.

...that is, if you go to the
American exhibit at the
World Fair in Russia next year

Seen at the SENIOR SHOW: Our Love and thanks for making our GREAT DAY happier...See you again this time next year



Louisa Kennedy '51, Mary Williams '51, Pat Martell '56 Carmen Macias '55, Jeannie Keating '49, Madeline Fockens '52



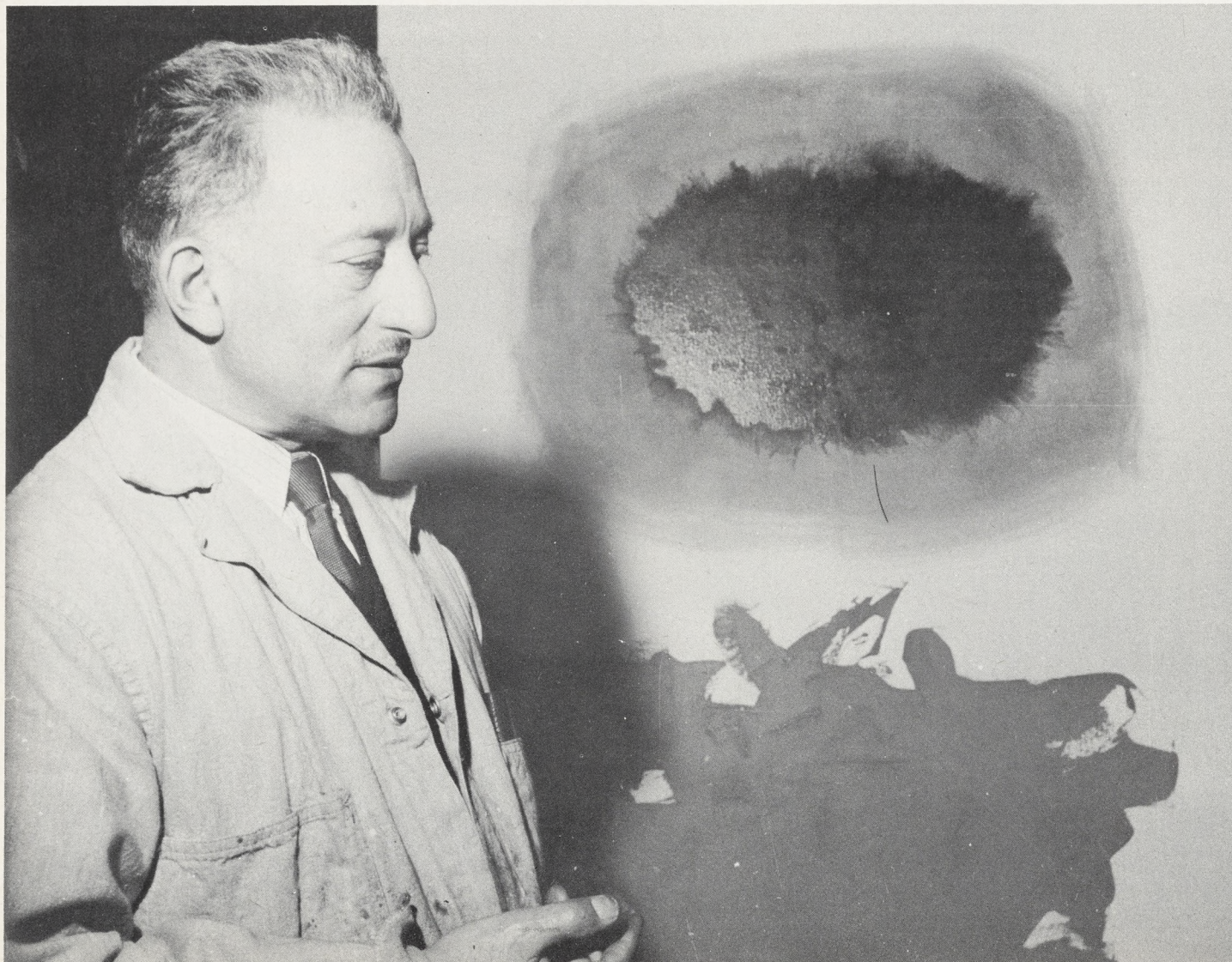
Oil Paintings by Adolph Gottlieb

40

Another stop in New York City last December was the studio of Adolph Gottlieb. It was timely for us because we saw in the studio the paintings soon to be seen in his New York Show and his Paris Show--- where he is now as this goes to press.

Our loving and Valentine thanks for this treat ---and also for the luncheon meeting.

An unsleeping insight



Art is dedicated to reverencing and re-creating the mysterious. The existence of the mysterious is an insurmountable hurdle to scientific man. However, it is necessary to the happiness of natural man functioning as a complete human being. It is ennobling rather than humiliating to the dignity of man that there exists an area which is capable of revealing to him ever new facets, ever deepening levels of reality.

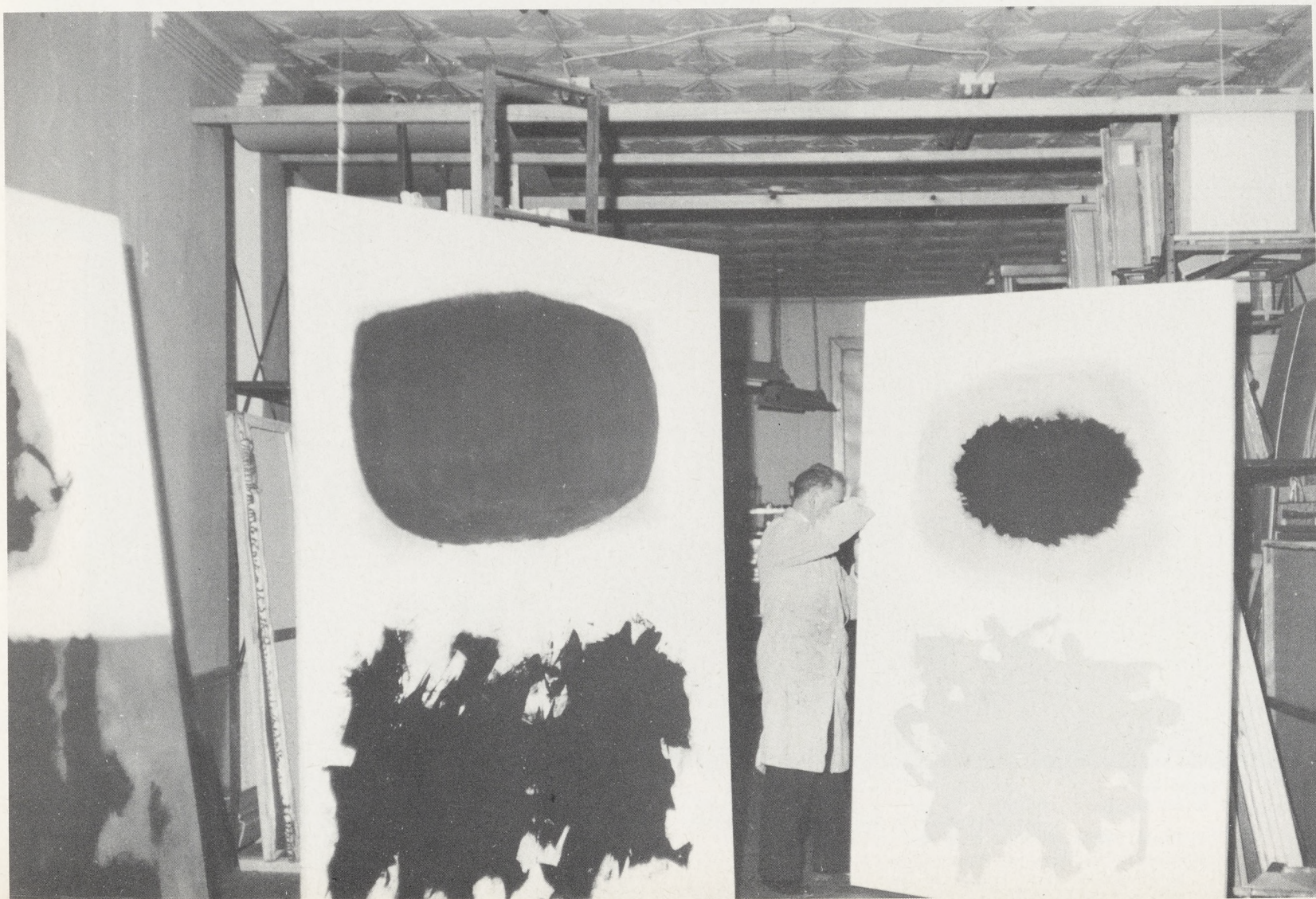
That which is profound does not lend itself to logical explanations.

Sorry you can't see these in color

Childhood is a victory,
a conquest of mature years.

Mauriac: Life of Jesus

Work that rings with the validity of singleminded commitment





DECEMBER 1958

While in New York City
we took a quick run out to
FORDHAM UNIVERSITY
to exchange news and views
with our Sisters on leave
of absence from the college

CHARM for women who work

Also dropped in on CHARM to say thank you for their loving attention to us



ELEANORE HILLEBRAND BRUCE

Editor-in-Chief

ART DIRECTOR: Cipe Pineles

speaking of Charm...

The Editor-in-Chief's Assistant, Dale
Haven, took two days out of her west coast vacation to
interview her former teacher, artist Sister Mary Corita,
at Immaculate Heart College in Los Angeles. The
story of Sister Mary Corita's unique talent appears **opposite**





*Bold, original design is the secret
of gift wrapping*

Above left to right: Raymond Keeve, Head of Decorative Foil Division, Toby Feldstein, secretary to Lewis Miller, New Products Manager of REYNOLDS METAL Company.

Soon you will be seeing Sister Mary Corita gift wrap on the market.... Ask for it. And also, but maybe, some of her students in Art Structure Classes perhaps will have designs of their own in REYNOLDS GIFT WRAP... For Reynolds is offering Sister's classes three prizes...and the possible purchase of worthy designs.

★ Hope Ben, dear Ben, notices that one of this year's SENIOR ART MAJORS is a BOY.... He earned his units in the Adult Education Program. This is Roy Leaf's 2nd degree. He earned his first at Princeton University.

A NUN'S STORY



DECEMBER, 1958

photographer Robert Frank

The sternly beautiful face above, which might have come straight from one of Philippe de Champaigne's remarkable 17-century portraits of nuns, actually belongs to Sister Mary Corita—who is very much alive. A professor of art at Immaculate Heart College in Los Angeles, she is also a bold and original artist, whose serigraphs (silk-screen prints) are in no less than 40 museum and university collections.

Firmly rooted in a tradition that goes back to the Byzantine (see, opposite, her interpretation of the Madonna), her work is as modern as a Hindemith score—and so is Sister Corita. No recluse, she is a captivating personality, witty in her conversation and very much involved in the world around her. With her colleagues, Dr. Laporte and Sister Magdalen Mary, head of the college Art Department, she teaches one of the liveliest art courses in the country (Charles Eames and George Nelson, among others, have commended it), lectures, and travels.

Her more worldly commissions include a serigraph for the famous "Great Ideas of Western Man" series, advertisements for the Container Corporation of America, and a design for Neiman-Marcus Christmas wrapping paper. But Sister Corita's greatest compliment may have come from the American artist Ben Shahn. Discussing his son's educational possibilities, Mr. Shahn remarked that there was only one thing wrong with Immaculate Heart College: no boys are admitted. Executive Assistant: Dale Haven

Barney Delabano (right) and his associate (whose name has gotten lost on the cutting room floor)
 We Sisters thank you too. Your enthusiasm kept the exhibit jumping from place to place in Texas
 until now. For weeks we were receiving Long Distance calls from Texas. It was so exciting
 that we frequently forgot to write down the new exhibit place and as this goes to press we are
 not sure where it is.... Wherever it is please love it the way we do.

Imaginations on the Prowl

TEXAS
 PRESS CLIPPING BUREAU
 DALLAS
 DEC 14
 Dallas News

Thank you, thank you dear Rual...Will you be our

By RUAL ASKEW *Valentine?*

We are not sure if words can do sufficient justice to an exhibit of remarkable creative freshness at Dallas Museum of Fine Arts. We do know, without words, that it is exciting as art.

The collection, arbitrarily dubbed "Adventures in Imaginative Seeing" by the staffers who installed it, was a special order by Barney Delabano and whose instinct for a sure thing is now established. The descriptive title is as workable as any we could dream up, for the show is of such offbeat scope and content to defy routine classification. What matters is that it grasps the imagination like a comforting hand and stirs wonder over its results and concern that its methods should



be spread far and wide to free creative expression in all our educational systems.

For "Adventures in Imaginative Seeing" is the superlative, challenging result of an educational system. Those who approach the show with an open, interested mind to discover how the human mind can be primed to express itself inventively and in an artistic way won't be bothered as to what religious faith encouraged it in the course of its teachings. This one happens to be Catholic, but it forms a lesson for all faiths that recognize the dwelling place of God and man in art.

THE UNIQUE exhibition has come out of both the adult and children's classes of Sister Mary Corita and Sister Magdalen Mary at Los Angeles' remarkably uninhibited Immaculate Heart College. Sister Mary Corita, of course, has attained international stature for her own prints and serigraphs and renown, with Sister Magdalen Mary, for the brio and inspiration of educational methods.

One is confronted at the en-

trance to the show with this preface: "We would like to point out that we do not call our work art—we call our work 'graphs' of our investigations in non-utilitarian areas. Our graphs may not be mature art—but we believe that they are mature investigations and perhaps someday when we aren't looking we will cross the dividing line into art—until then we have a job to do and we are working hard at it."

This is the greeting from the Sisters and their students. The Dallas museum's word, along with the above, is: "Here for your enjoyment are some works from the Immaculate Heart College in Los Angeles. The Art Department there is responsible for a type of Renaissance in Contemporary Religious Art and in Creative Teaching. Under the very able direction of Sister Mary Corita and Sister Magdalen Mary, the Art Department has risen to fame as an inventive and creative center of Art."

THEN COMES THE FUN of discovering the serigraphs, hand-made books, banners, montage

layouts and, above all, the irresistible silant paste-ups or "walls for living." One wall-piece starts: "Play is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them to play." Another begins: "Music and likewise musical sound has a brave story" which the wall creation promptly spills forth excitingly.

Among the books that caught our special eye were "Song of a Girl," a gentle love note by Mary for Mike; "Containers" and "A Book on Light in Praise of the Lord."

We are told that the astonishing assortment arrived in bundles and boxes and with a freewheeling installation plan specifically mapped. We can see why, after our explorations. We can only urge, too, that all art educators and students in the area make a special effort into this special experience. For that matter, we can't imagine a more rewarding holiday treat for the entire culture community.



Our loving thanks to Sylvester for presenting our MOSAIC EXHIBIT so elegantly.....
and how do we know?..... He sent us color slides of the installation

Sylvester Jerry, Director of *Charles A. Wustum Museum of Fine Arts*

Telephone MEIrose 3-5161 »« 2519 Northwestern Avenue
City of Racine, Wisconsin

Educational Program Sponsored by the Racine Art Association

We just heard that Dr. Glen Lukens Sister Magdalen Mary's Ceramics teacher at U.S.C.

will be giving DEMONSTRATION- LECTURES at both conventions:: OHIO and NEW JERSEY.....in the same placesw where the MOSAIC EXHIBIT from I.H.C. will be shown.....under the auspices of FRED de LIDEN'S POPULAR CERAMICS MAGAZINE Also note the May Issue of POPULAR CERAMICS. There will be photographs of VELMA BARTHOLOMEW'S and FRED MASON'S mosaics sculptures

The CERAMIC NATIONAL TRADE SHOW & WORKSHOP

FRANKLIN COUNTY VETERAN'S MEMORIAL BUILDING

COLUMBUS, OHIO

April 30, May 1, 2, 3, 1959

and

Eastern Ceramics Convention
Convention Coming Up

May 21 to 24 Convention Hall
Asbury Park
New Jersey

Our MOSAICS will be shown
at both conventions.....
Thanks to Fred de Liden of
POPULAR CERAMICS MAGAZINE.



Immaculate Heart College

No rental fee and no insurance fee are required for these exhibits
The exhibitor guarantees by his signature below to forward the exhibit
PREPAID AND PROMPTLY to the next exhibitor Motor truck lines are
recommended as the charges are minimum. The exhibitor may release the
exhibit at the lowest rate by labeling the crate; "Paintings, value not
exceeding 50¢ per pound" or in the case of the mosaics: "Ceramics value
not exceeding 20¢ per pound"

Write For Information

SISTER MAGDALEN MARY
chairman, exhibits
immaculate heart college
5515 franklin avenue
hollywood 28, california

Traveling
Exhibitions
Available

If possible
list several
alternatives



I wish to reserve EXHIBIT.....
for the period.....to..... I understand that
it will be delivered ^{to me} PREPAID addressed as follows

.....
I agree to send the exhibit PREPAID to the next exhibitor
on the day following the closing date shown above.

Signature of person responsible

EXHIBIT I

Serigraphs by **SISTER MARY CORITA**

60 or so matted serigraphs from 1951 to 1960....weight under 200 pounds

EXHIBIT II

Charts For Looking by Sister Mary Corita

30 or so posters on themes of interest to teachers, parents, and their children.
weight under 125 pounds

EXHIBIT III

PRINTS by Students of Sister Mary Corita

50 or so matted linoleum block and serigraph prints...weight under 150 pounds

EXHIBIT IV

DRAWINGS by Students of Sister Mary Corita

30 or so matted drawings in mixed media: thread, wire, ink, etc...weight under 150

EXHIBIT V

DRAWINGS by Students of Sister Mary Corita

30 or so ink drawings, some matted, some framed without glass...weight under 250

EXHIBIT VI

Oil Paintings by Students of Sister Magdalen Mary

30 or so framed oils ranging in size from 24x36 to 60x72...weight under 800 pounds

EXHIBIT VII

Water Color Paintings by Students of Sister Magdalen Mary

70 or so matted water colors including canned milk colors and collage weight 300

EXHIBIT VIII

walls by Students of SISTER MARY CORITA

Detailed information not available at time of printing but the exhibit consists of six or so wall-sized projects mounted on wrapping paper. The themes around which the words and photographs were chosen are of general interest. This exhibit was shown at the Dallas Museum, Texas in December 1958...weight under 150 pounds

EXHIBIT IX

Serigraphs by Students of Sister Magdalen Mary

70 or so matted serigraphs...weight under 150 pounds

EXHIBIT X

Banners by Students of SISTER MARY CORITA

This exhibit is still traveling under the auspices of the Smithsonian Institute. It will be reduced in size before releasing it from I.H.C. Reservations will be accepted for January 1960 and thereafter...weight under 300 pounds.

EXHIBIT XI

Mosaics by Students of Sister Magdalen Mary

24 panels (largest is about 84x48) and 6 statues (tallest is about 60 inches)
...weight under 5,000 pounds in 14 crates

EXHIBIT XII

Books by Students of SISTER MARY CORITA

30 or so hand lettered, hand stamped books on themes of interest to students and teachers in elementary school through college...weight under 200 pounds

EXHIBIT XIII

Mixed Media by Students of Sister Mary Corita

30 or so pieces in mixed media and techniques: banners, mosaics, prints, drawings, papier mache, wire drawings, etc...weight under 600 pounds

EXHIBIT XIV

Mixed Media by Students of Sister Magdalen Mary

30 or so pieces: mosaics, oil paintings, water colors, prints, ceramic medallions etc...weight under 600 pounds



It is not too late to reserve your exhibits for 1960 and 1961 .
The December dates are reserved for stopping places on our
December Lecture Tours.... But sometimes there is one left over
so if you don't mind waiting until the itinerary is complete, etc.

★ (See inside back cover)

We have been asked from time to time to write a
HISTORY OF THE IMMACULATE HEART COLLEGE ART Department

The *irregular bulletins* all together are a more real history than
we could write. History is usually written AFTER THE FACT.



But the bulletins ARE the facts as we know them.

We can't help it if frequently it sounds as if we talk about the things we don't know The things you know (you know)
you don't usually talk about. They are already so much a part of you that you tend to take them for granted. So if you will just
take it for granted that the things you see in the bulletin are the things we don't know... and that the things you don't see
in the bulletin are the things we already know.....well, you can easily see how very knowledgeable and profound we really are... for
all the important things will always be found any place but in the bulletin....just read between the lines. And it's for the
spaces between the lines that we ask you to Please, as your scout deed for THIS DAY please
print the very necessary things on the enclosed envelope and mail
THIS DAY and...well...try to put something inside. ★

by special arrangement with the
immaculate Heart College Art Department

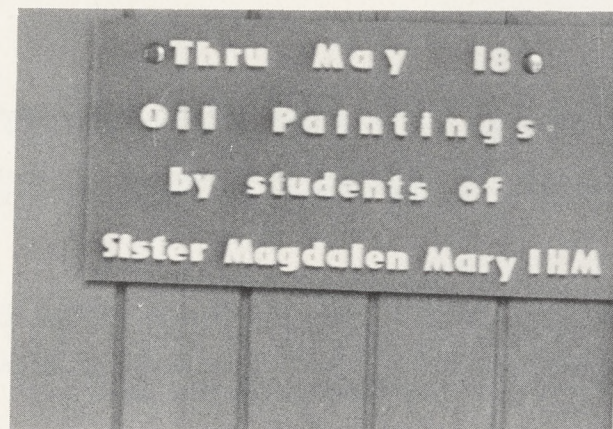
April 12 thru May 15

OIL PAINTINGS

by the students of
Sister Magdalen Mary, I.H.M.

TOLOSA GALLERY

The Harris Building, 1101 Marsh Street



AS Shakespeare said in

THE MERCHANT OF VENICE all we ask is

50

A pound from the heart

Here at Gallery April 12

...and with love ...in English or American money (that is)

Sister Corita is reflected
in the glass doors of the
Tolosa Gallery in San Luis
Obispo as she photographed
the sign announcing the
exhibit

Modern Art Display Slated For Tolosa Gallery April 12 *San Luis Obispo City*



Mrs. John Badgley and on extreme right
Mr. John Badgley, Director of Tolosa Gallery



Sister Helene, Principal of Mission High School from which (not in Sister Helene's time though) Sister Magdalen Mary graduated

Misunderstanding a painting is the viewer's mistake. 'Mistake' means the image is taken to be something it is not. An original image is likely to be mistaken at first because it is unfamiliar; only the painter knows what it is, or more to the point, knows what it is not. Mistakes commonly result from the assumption that because images from the body of existing painting are understood, those images can be re-used by painters. Such usage belongs to the interpretative arts. Understanding the esthetic content of a painting comes through looking at it without outside references.



★ The solution: Try to encounter them more often

WE GET FROM A PAINTING WHATEVER WE DESERVE.

★ The solution: A little more faith; a little more hope;

a little more love

THE ESSENCE OF A WORK IS ALWAYS

SOMETHING OTHER THAN

WHAT THE ARTIST INTENDED.

★ The solution: This is not a problem; it is a reward

BOB RICHENBURG

That is, when a painting makes one think of its subject apart from the painting of it, the painting has contradicted itself as a painting, however successful it may be as illustration.

R A Y P A R K E R

from *It is.* A MAGAZINE FOR ABSTRACT ART

And home Christmas Eve on a non-scheduled flight (Thanks to Jeannette Thorson's sister) ----almost got to stay indefinitely in N.Y.C. due to the air plane and newspaper strikes.

Sister Matthias directed the SISTERS' CHORAL GROUP in the singing of carols between the verses of Sister Mary's ALL POSSIBLE CRANBERRIES ---accompanied by Sister Mary on the harp, and by Sister Josepha on a stringed instrument ★

○○○○ A Joyous Christmas at Home

★ (The editor has forgotten the name of which--- It was not a ukulele)



by Sister Mary

all possible cranberries

and adam built a house of darkness
tall in time
those sadly walls around arose
enclosed
and turned their backs to light
to stand lamp-black above
the men who sat unstatued
within the in and prisoned night.
there no tune was heard
or none but one from somewhere
long prophets listed
hymning expectations of the day
that all through Him
with being
or nothing was aware
were waiting
to the dim but hymning cry

Summertime

Graduation	Sister Mary, I.H.M.
Exhibition	Sister Catherine Grace, I.H.M.
August, 1959	Janet Kuhn King

sing out with pink and yellow
pomegranites
the promised come
is grace and glory
and His own brightness
lights the house once darkness dead.
sing out with orange and red
a thousand thousand smiles repeated-
you will you be with a valentine
love and joy and jump
with dancing
for the light is with us now amen

sing out as dawn
spills over the land scape
making small loveliness large
painting today
on Bethlehem house
and every hodie hodie town
because He has come

sing out with silvered angels hung
about green trees
and high musical birds with
blue lullabyes in their painted wings
for the Child.
all rainbow paper loops and possible cran
berries
parading lovely as prayers
a procession
for the Child.
every anyway matter of fact
tinseled or tin ornamentation
is sounding hollybells
for the Child
who has come
and is with us now amen





sing out silent stars
and quiet sky on a single roof
the one brown earth
where men are wreathed and whole
like pine boughs
fragrance around a crib.
sing low as the land
and high as love
and silent
and small as the moon
and big as love
and sing

ring out cartwheels
of tinkling joy pinkly
telling
rub-a-dub drums
round with storybook wonder
found the star and the straw
and the Child

bring out kingly
gifts and brownly
string of caravan
a cameled coming
from the farthest wish
to the nearest nod of a nightingale
putting yes as communion
on wisemen tongues
in threely symbols
and freely sacrifice
to the Child



Dear Sister,

St. Francis' song never really ends,
does it? The melody keeps on "parading"
lovely as prayers a procession — the joy
is contagious.

In Christ Jesus

Bro Jean

sing out with sweet piping flutes
the children song
lambs in the stable
cry whiteness preserved
in light caroled words
and wonder wrapped warm
cannot enter unless
come
like children

divisions of countries multiplied
dissolve
and sing out one
from the multi-favored house
highly as the marker star
below His glory
exploding credo---you do.
so sing out one
now with angels and forever
for light comes peacefully
like a sword
to cut the dark
to nothingless.
day and sight
go everywhere housed in
good-will men
the Christ Child
has come
and is with us
begin

if you don't like

modern poetry

try to take it

philosophically-----

Remember

it is too late

to go back to

Life In Athens



Achieving Stature as Painter, Too

54

PAINTINGS

by

Sister Mary



Paintings that are arrived at
as objects or entities in
themselves instead of signs
or symbols of something else.



R GOODNOUGH

A MORE PURELY VISUAL EXPRESSION,

WHERE ONE EXPERIENCES THE PAINTING IN ITSELF

UNRELATED TO OUTSIDE EXPERIENCES.

THIS TURNING AWAY FROM THE OBJECT, OR THE TACTILE, SEEMS TO CHARACTERIZE
A CONTEMPORARY TENDENCY OF THOUGHT AS WELL AS OF ARTISTIC EXPRESSION.

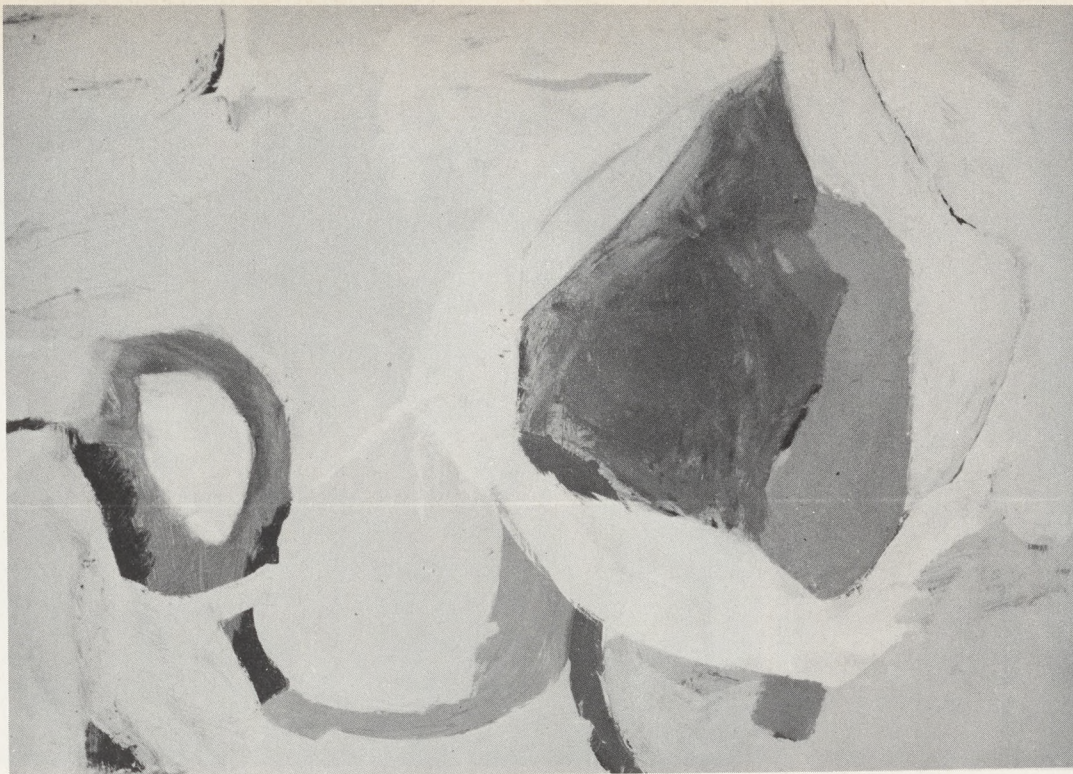
PURE MATHEMATICS BECOMES IMPORTANT IN ITSELF;

THE IMPORTANCE OF PURE RESEARCH IS STRESSED.

THERE IS DISSATISFACTION

WITH THE OVER CONCERN WITH OBJECTS AS POSSESSIONS.





new

It is with pleasure that the iRregUlar bullEtin presents on many pages of this issue quotations from It Is.

The attraction of the magazine is that the words come from the horses' mouths: The artists themselves hold forth on aspects of Art which interest them--- The concepts seem to range from the profound to the ridiculous and why shouldn't they for God doesn't have anything else to make artists of except people and you know how pishish people are.

COLLATOR P . G . P A V I A

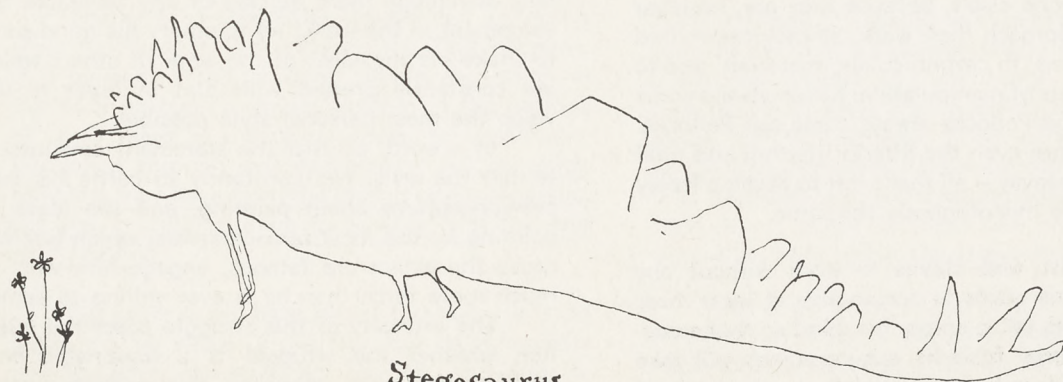
★ THIS PUBLICATION IS HIS BRAIN-CHILD

It is.

SECOND HALF
Publishing Co. Inc.
22 East 17th Street
New York 3, New York

A sharpening of the focus on the present

...is your tail dragging?



Stegosaurus

an armored dinosaur of the Jurassic





Anne Caffey

36x36



Aimee Bourdieu

48x48

RECENT PAINTINGS BY Students of Sister Magdalen Mary, I.H.M.

JOURNAL

How often have I heard artists say, "I want to come to the canvas without any pre-conceptions". This is the bravest note sounded by the younger painters. But it is an absurd statement. Just as a person crying "silence" necessarily violates the silence. So one of their pre-conceptions is to work without any pre-conceptions.

To approach the canvas without any pre-conceptions is in a sense impossible. Many painters approach their canvas without any preliminary drawing, or any preliminary image. Yet they each end up with a characteristic work that cannot be mis-

taken for anyone else's, because they are, however freely they approach their work, already committed to certain forms, to certain colors, materials, and to certain manners of manipulation. Klines always come out Klines, and Pollocks always come out Pollocks. In Pollock's case even the interior rhythm and total image of the canvas — all that's left to develop freely — is frequently monotonously the same.

The artist who claims to work without any pre-conceptions wants to accomplish at least three aims: He wants (a) to empty his mind so that somehow some energy from his sub-conscious will take over and endow his work with an element of strength or newness with which to surprise himself; (b) to empty his mind in order to be able to

take advantage more quickly of any favorable development in the work; (c) to empty his mind so as to shake off the ideas of the work of others which are constantly present with him in order to develop the most personal style possible.

In a word, all that the statement amounts to is that the artist has constantly to battle his own pre-conceptions about painting, and the ideas of painting by the most famous artists, which just because the artists are famous, engage him with so much more force than he is ever willing to admit.

The intensity of this struggle poses the question whether the struggle is a reasonable one, whether the artist conceives this problem realistically.



48x48

Phyllis Montgomery



48x48

Robert Jensen

★ L. RICHARD FLAMARD

It is.

He is the circulation director and much passes between us as over 80 Art Students at Immaculate Heart have already purchased a year's subscription

and the Art Department has ordered 12 subscriptions to remain permanently in our collection of important things to be read by every Art Student.

* If you order now and send your \$5.50 in advance ask that your subscription start with the first issue if possible--- You should really have the complete set.... It is really history of the PRESENT.. (or at least a few aspects of it)

There is no conscious device for springing open the door to the unconscious. This happens, if it happens at all, through simple absorption in the work, through a simple yielding of the urgings of one's mind to unambitiousness, to unself-consciousness through self acceptance. All of which state one may have from the start if one is a genius, but one is still fortunate to achieve it at the end of a lifetime.

No artist is an artist all by himself. He is an artist only by virtue of the fact that he voluntarily permits other artists to act on him, and that he has the capacity to react in turn. The artist who acts as if he could have conceived his art by himself, sealed off from other artists and their work and

their thoughts, is stupid—he merely tries to conform to the idiotic romantic image of the artist as a primeval energy, as a demi-urge. The continual inter-action of ideas among artists is the very condition for the existence of an artist. There could no more be one artist than there could be one man. It is inconceivable for a person totally outside the field of art to be an artist. An artist can invent something only within the realm of art.

The artist instead of trying to obey the ideas of others in order to be more himself, ought perhaps to acknowledge that all outside ideas are really part of him. He ought to accept the others as facts of himself. Thus he becomes free to use whatever he can in whatever way he can. By releas-

ing himself from the struggles of what he considers not himself, he becomes richer at once. More possibilities loom up for him. Instead of being in a constant state of anxiety, he can be in a constant state of absorption.

JACK TWORKOV

IT IS.. A magazine for abstract art published three times a year by Second Half Publishing Co. 22 East 17 Street, New York \$2 per issue or \$5.50 per yr.



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SECOND HALF PUBLISHING COMPANY INC.
22 EAST 17 STREET NEW YORK CITY

PRICE TWO DOLLARS

SUBSCRIPTION RATE—\$5.50 PER YEAR

Susan Lao '61 calls her painting "It Is."
The title is written in Chinese in the



painting.

It is.

P. G. P A V I A

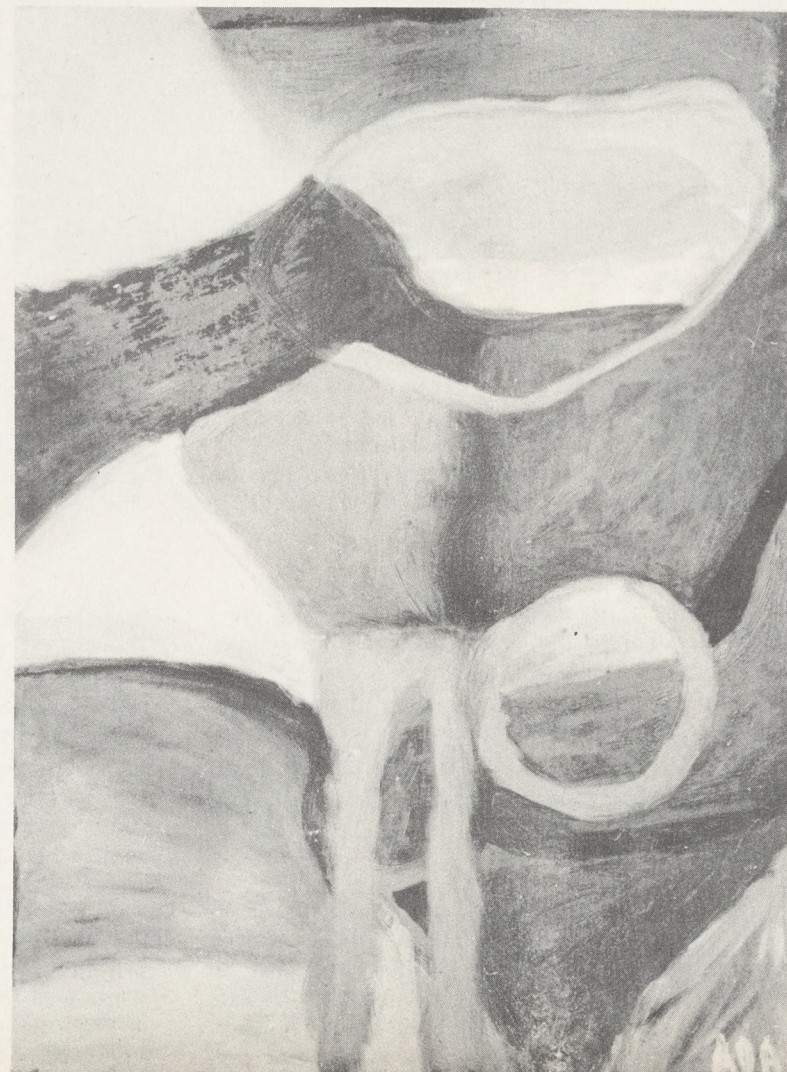
I FIRST STUDIED PAINTING IN AN ACADEMIC WAY
FROM COPYING MODELS AND CASTS,

AND LEARNING TO PAINT PORTRAITS. BUT THE DOMINATION OF THE OBJECT LOOKED AT, ALWAYS SAYING THAT A CERTAIN LINE SHOULD GO IN THIS DIRECTION OR THAT, A RED HAD TO BE HERE AND A BLUE THERE BECAUSE THAT WAS THE WAY IT WAS ON THE MODEL, BEGAN TO BE LIMITING. I FELT THAT THE PAINTING WOULD COMPOSE BETTER IF THERE WERE SOME RED DOWN IN THE RIGHT CORNER, YET ACCORDING TO THE MODEL THERE SHOULD BE A HAND THERE WHICH COULD NOT BE RED. THE COMPOSITION, IT SEEMED, SHOULD NOT BE UNALTERABLY DETERMINED BY WHAT ONE WAS LOOKING AT AND ATTEMPTING TO PAINT. COMPOSING, OR BUILDING COLORS AND RELATIONSHIPS OF SHAPES ON A CANVAS, BECAME MORE IMPORTANT IN ITSELF. GRADUALLY THE SUBJECT, A GROUP OF FIGURES OR A STREET SCENE, WAS IGNORED OR TAKEN APART AND THE SHAPES REARRANGED TO FORM A MORE STABLE DESIGN AND THE SUBJECT ITSELF MIGHT DISAPPEAR OR EMERGE IN A NEW WAY. OR A PAINTING MIGHT BE STARTED WITHOUT A PARTICULAR SUBJECT IN MIND, AND A RELATIONSHIP OF SHAPES MIGHT SUGGEST AN IDEA. THIS IDEA COULD BE ABSTRACT (OR WITHOUT RECOGNIZABLE OBJECTS) OR IT COULD DEVELOP INTO RECOGNIZABLE THINGS. A GREAT DEAL OF FREEDOM WAS THEN POSSIBLE AT THE OUTSET OF THE PAINTING. THE NECESSARY DISCIPLINE AND DECISION COULD COME ABOUT AS THE PICTURE DEVELOPED.

And it is to this type of abstract artist who has broken through all the dead lumber piled up by the representationalists, the impressionists and the surreal abstractionists—it is to this artist that we are beholden. It is to him and to his works that we are dedicated.

Oil Paintings by Students of Sister Magdalen Mary

★ We repeat: We do not call our work art. But we would like you to see our exercises and we don't have any other pages to show them on but these pages where the artists are talking about Art. →



Let us suppose an example-in-proof: a mile-long gallery having, end to end, only representational and impressionistic paintings hanging on one side; then, hanging on the opposite side, end to end, a row of pure abstract paintings. Look at the first wall, look hard, and see History—with its terrific power of generalizing not only the art but the artist as well. The wall of abstract painting would offer quite the opposite feeling: it would be one continuous panel of individual after individual, like stars, without history; but each will have its own deep unique twinkle and presence.

Uccello, Leonardo and Rembrandt, each in his own way, created art which was involved with the problem of light and space. They began the isolation of the **idea of the problem** as subject-matter from the subject-matter of the **object**. History does not exist for the Problem; time does not exist for this mutation of the subject-matter, slow to breed, but coming at last into its own maturity in the abstract artists' studio, where the object is no longer a barrier.

← Therefore any differences between the printed words and the printed pictures on these pages are essential to the truth of the matter.

The Problem is not so pure nor so devoid of pitfalls as one supposes, now that the object and the dream are eliminated. In place of these, the abstract artist has inherited a carload of new techniques which he has still not learned to use to their fullest powers. The beautiful accident, automatic drawing, and improvisations are inspirations in art as momentous as the first discovery of oil painting. Two-dimensional painting, taché (French word for spot or stain), welding-making, collage-making, and pure geometry are techniques that the best masters in the museums would have considered well worth trying.

In spite of this new climate of tools and techniques, the modern master must be involved, deep down, with new measures of space and light, and the very particulars which make his individuality. He is concerned with the same art experiences as were the great artists of all times, past and present, with this difference—he has a new sense of non-history: the **Problem**, its measures and its new mutations.

P . G . P A V I A



Frieda Dente (Adult Ed..)



Ruth Jansen (Adult Ed..)



Eight Honored For Art Entries

Eight San Bernardino high school students have won honors in the Bullock's sponsored National Scholastic Art Awards program.

Norma Grant of St. Bernardine's High School won a cash prize of \$50.

Medalist winners were Christine Kjolsrud, Gayl Lynch of St. Bernardine's, and Marcia Stevenson, of Golden Valley Junior High School.

Those receiving honorable mention were Susan Bates, Gloria Bareno and Mary Hammer, all of St. Bernardine's High School; and James Parrish, of St. Bernardine's Grammar School.

Two hundred Southland regional winners were entered for prize and exhibitions judging and 63 were accepted. A total of 100 works were accepted from California.

Sister Catherine Grace, Art teacher at St. Bernardine's High School whose own one man show opens in August has time to rejoice with her students who placed so well in the NATIONAL Contest.

A person

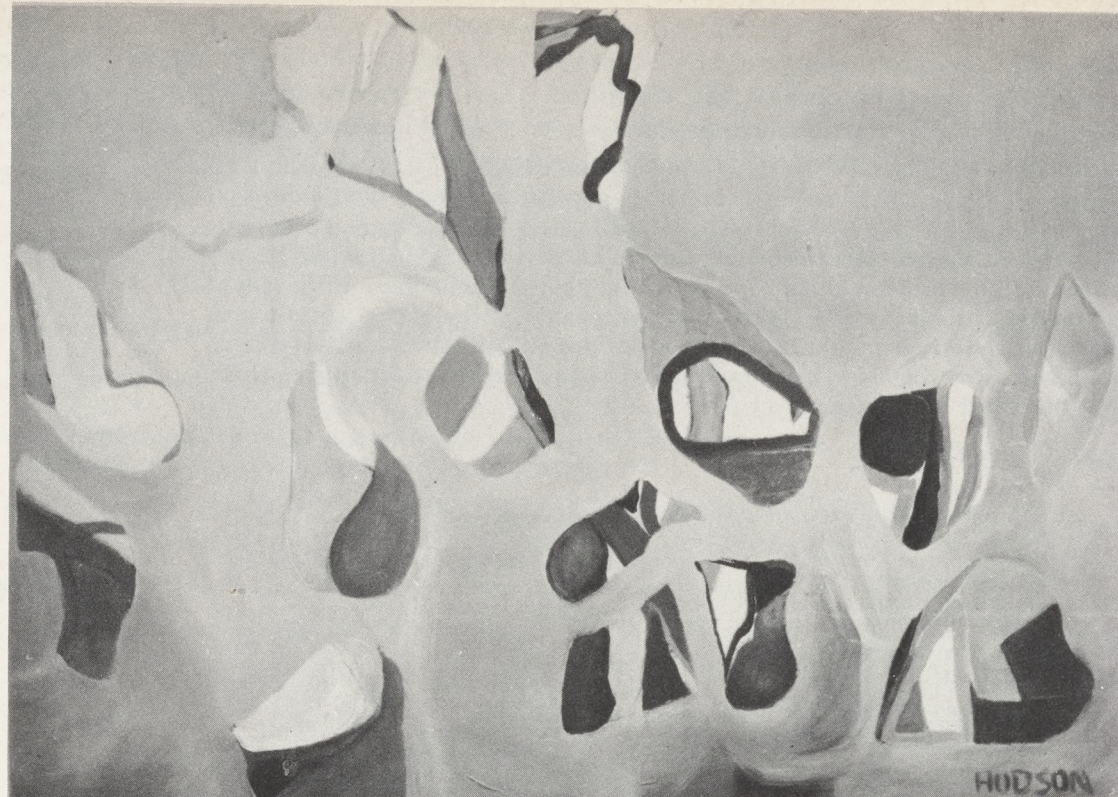
with illusions

is the only one

who can be

dis-illusioned

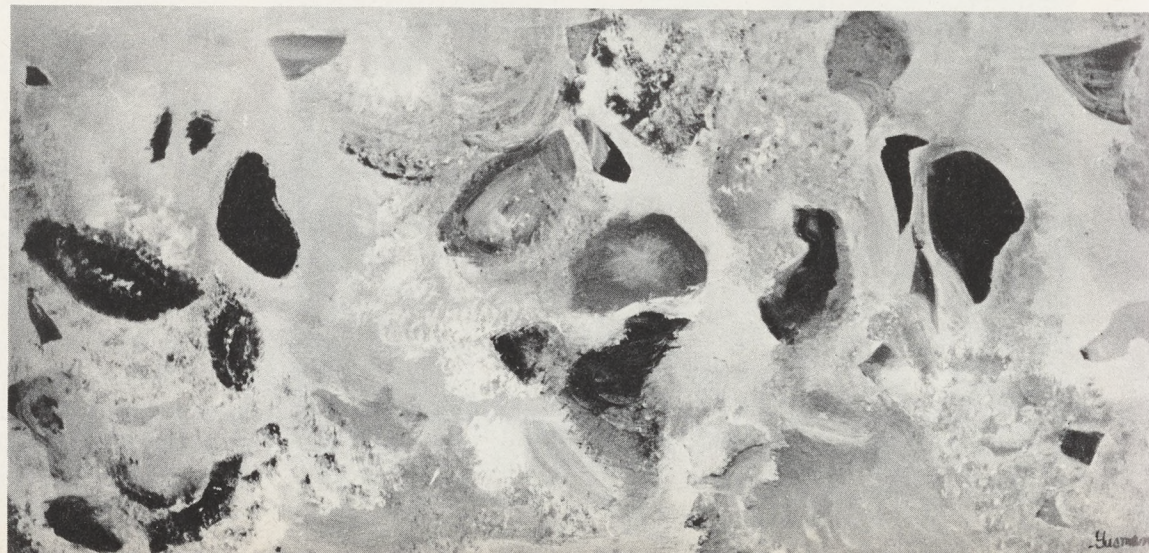
Nancy Hudson (Adult Ed.)



PAINTING PERMITS, ULTIMATELY, THE JOYS OF THE POSSIBLE. BUT THE NARROW PASSAGE TO THIS DOMAIN OF THE POSSIBLE, SUPPRESSES ANY ILLUSION OF MASTERY.

P G U S T O N

Maggie Gusman (Adult Ed.)



A D R E I N H A R D T

ART IS ART. EVERYTHING ELSE IS EVERYTHING ELSE.
ART AS ART. ART FROM ART. ART ON ART. ART OF ART. ART FOR
ART. ART BEYOND ART. ARTLESS ARTIFICE.

PAINTERS' PAINTING. PAINTING'S PAINTERS. PAINTERS' PAINTERS.
PAINTING THAT "CANNOT BE TAKEN HOLD OF", THAT "CANNOT BE
USED", THAT "CANNOT BE SOLD."

PAINTING "ABOUT WHICH NO QUESTIONS CAN BE ASKED."

PAINTING AS "NOT AS A LIKENESS OF ANYTHING ON EARTH."

ICON AS IMAGE AS IDEA AS SYMBOL AS IDEAL AS FORM AS ICON.

ICON AS DEVICE, DIAGRAM, EMBLEM, FRAME, GAME, SIGN, SPEC-
TACLE, ETC.

DEVICE AS EMPTY. DIAGRAM AS DEAD. EMBLEM AS ARCHTYPE. FRAME

AS (OF) MIND. SIGN AS FORECAST. SPECTACLE AS INVISIBLE.

PAINTING AS ABSOLUTE SYMMETRY, PURE REASON, RIGHTNESS.

PAINTING AS CENTRAL, FRONTAL, REGULAR, REPETITIVE.

PREFORMULATION, PREFORMALIZATION, FORMALISM, REPAINTING.

FORMS INTO UNIFORM INTO FORMLESSNESS. STYLE AS RECURRENCE.

LIGHT AS REAPPEARANCE, DULLNESS. COLOR AS BLACK, EMPTY.

SPACE AS HALVED, TRIPARTED, QUARTERED, QUINQUESECTIONED,
ETC., AS ONE.

Mid Burnet (Adult Ed.)



Oil Paintings by Students of Sister Magdalen Mary, I.H.M.

VERTICALITY AND HORIZONTALITY, RECTILINEARITY, PARALLELISM,
STASIS.

OUTLINES, MONOTONES, BLANKNESS, QUIESCENCE, PREMEDITATION.
BRUSHWORK THAT BRUSHES OUT BRUSHWORK.

MATTER ONLY TO THE MIND.

THE STRICTEST FORMULA FOR THE FREEST ARTISTIC FREEDOM.

THE EASIEST ROUTINE TO THE DIFFICULTY.

THE MOST COMMON MEAN TO THE MOST UNCOMMON END.

THE EXTREMELY IMPERSONAL WAY FOR THE TRULY PERSONAL.

THE COMPLETEST CONTROL FOR THE PUREST SPONTANEITY.

THE MOST UNIVERSAL PATH TO THE MOST UNIQUE. AND VICE-VERSA.

Marilyn Orenstein



Tillie Jensen



THERE IS SOME- THING OF THE SURPRISE ELEMENT IN A WORK OF ART.

IT LEADS ONE TO THINK, PERHAPS, IN A WAY ONE HAS NOT THOUGHT BEFORE.

ROBERT GOODNOUGH

it is not what painting
or sculpture refer to,
but what they present,
that makes them worth looking at.

FAIRFIELD PORTER

It is. SECOND HALF
Publishing Co. Inc.
22 East 17th Street
New York 3, New York
U. S. A.
M A G A Z I N E THREE TIMES A YEAR

How the completely new could be known is still a problem for epistemology, yet it is obvious in the creative arts that the viewer can learn new art by direct and repeated encounter.

Then, as the image comes to be learned and is accepted in its isolation, it begins to unfold in meanings, revealing values and gaining the power to gather to itself ideas previously scattered. The artist's courage is regarded as heroic. A new tradition is established.

RAY PARKER



Sarah Healy (Adult Ed.)

A. Gide says, "Please do not understand me too quickly."

There are passages
which move so quickly that only the eye can follow
but not the mind. The forms seem to move in their
own found space, but it is a space found by the
painter. PAUL JENKINS

Oil Paintings by
Students of Sister Magdalen Mary

Kay Campbell (Adult Ed.)

A thirst for the absolute may be mad but it gave the early abstractionists a pioneer courage. The thirst for innocence is sympathetic but sentimental. A wide eyed, childish gaze will not solve a plastic problem or a moral one. Abstract painting is, by its favorite definition, a thing unto itself, non-"square" hence "cool", "corn"-less in its associations. Sentimentality cannot produce it. For 'it' is a skull-duggery of cross-references, frustrations, accidents, calculations, self-hypnosis, knowledge, experience, culture, skill and sweat which is run by a current wired to Heaven, Hell and all in between but which, on very rare occasions is controlled by a gentle, arms down, big blue innocence which solves the painter's problem, and, for five minutes, leads him into the sin of thinking that he is God.

Innocence, like painting, is to be achieved.

The power to transmute
the near and tangible
into something of value
the world over
is the mark of genius.



Leone Pippin (Adult Ed.) made a study of the space relationships in the photograph of AFRO below and produced the painting above (36x48 inches)

L LEWITIN An experience can never be a repetition.

Perception for us is quite different from what it was for Leonardo DaVinci, even then, long after the Greek's usage. When he walked down the street his source of light created an illusion of sculptural dimension. Candlelight, sunlight, these shaped the direction in which the accustomed eye saw its reality. We see and perceive differently, even though we may continue to be accustomed in our minds to see as they saw. Our light world is caught in refraction, interpenetration. Sometimes we really wonder if we are seeing what we are. We perceive the swift 'familiar' shifting and changing before our eyes in the motion of our time and this is our inscrutable.

PAUL JENKINS





The six Freshman Art Majors make their first serigraph in ART STRUCTURE

Socoro Gomez (Pomona Catholic High Graduate)

Sue Rogell (Lady of Mercy High, Detroit)

Patricia Brodaric (St. Bernardine's High)

Advertising and the Liberal Arts

by JAMES F. QUINN, Vice-President, Robert Christopher Agency, Chicago
If advertisers and their agencies follow the advice of Stanley Schwartz (After hours, P.I., August 3, page 76) and seek more "specialists", we had all better run for cover. Our need is not for trained seals but for thinkers, in terms of the big picture of marketing, advertising and management.

In spoofing the liberal-arts education, Mr. Schwartz criticizes the only kind of education that fundamentally prepared people to understand people. I concede there is a place in our business for specialists in space buying, cluster samples and Nielsen reports ... but there is a far greater need for people of broad vision and depth of human understanding.

Writing in the Chicago Daily News, July 30, columnist Sydney J. Harris said, under the heading WANTED: a new kind of graduate:

"We prefer someone with a background and interest with people is more important than dealing with we are looking for is a man who has been trained reference, who can COMMUNICATE with different CREATE an over-all pattern for future progress

"We invite all graduates of liberal-arts colleges

Mr. Harris, of course, was writing a make-believe cannot be denied as it applies to the kind of business ... for where else are they to come college?

How can we divorce good advertising from an psychology, literature, the social sciences There is more motivation analysis in Shakespeare textbooks ever written. And who is to say the better headline than Filter, Flavor, Flip-To



CHEAPER BY THE DOZEN ANY 12 FOR \$35

Our students' prints sell for \$9 to \$50 in a coast-to-coast gallery chain.

Our students' prints have been purchased by the Library of Congress, Chicago Art Institute, many university collections, etc.

Our students' prints have won local, regional, and national prizes. They are to be seen in a number of the annual and national print shows.

Since we now have 150 new prints nearing completion as this goes to press we are offering for a limited time only this bargain:

Twelve Student Prints for \$35

Fay Chonette (Mayfield) in background

CLASS under the direction of Sister Mary Corita

, San Bernardino) Diana Rowe (John Marshall Public High) Karen Weitzul, West Covina High, California

rest in psychology, for dealing
th things ... In short, what
ned to THINK in a wide frame of
kinds of people, and who can
s.

colleges to consider ..."

lieve help-wanted ad. But his logic
f people we need in the advertising
from if not the liberal-arts

understanding of philosophy, history,
... from a knowledge of people?
eare than in all the advertising
hat Hemingway could not write a
o Box?

Yes ... let's have our specialists. But, as columnist Harris concludes, the greatness conceived by our founding fathers will rest, in the long run, not on them but on the "quality of our social, our moral and our psychological thinking A good advertising man (or woman) can be made out of a good liberal-arts student. But it is, more often than not, difficult for an advertising major to unlearn - on the job - textbook theories on advertising that contain little of real value with respect to the basic motivations of mankind.

In this latter area, only the liberal-arts curriculum remains to provide us with intelligent advertising leadership.

Let us, therefore, not suggest a bill of divorcement between advertising and the liberal arts.

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Excerpts

from a talk given by
Sister Magdalen Mary,
guest speaker at the
Spring Honor Scholars Tea.

There are certain problems we feel free to discuss without feeling any personal responsibility for their solutions.

And this is just because the scope of these problems seems to be greater than a person can solve alone.

But the problem basic to the disturbances in the world today is very human in its scope. It is only the cumulative effect of thousands of people not accepting their responsibility that creates such world-shaking disturbances..

The problem under discussion is

THE RESPONSIBILITY OF LIVING

not just existing---

not just eking out our moments----

not just marking time until eternity----

but living to the peak of our potentials.

We look without seeing
We listen without hearing
We know without real-izing

The urgency is missing. A teacher sometimes is able to lend some of his own but it withers quickly when separated from its roots.

The way we live our lives depends
on what we think is worth our while.
And those things seem worth our while which are real to us.

And so it is the responsibility of whomever is responsible for our education to bring home to us the real-ness of reality.

Education is *not* an end in itself----an end to be pursued for its own sake. Education is the by-product of the disinterested quest for all that deserves to be sought and loved for its own sake.

But the disinterested quest must be made by the scholar himself if *by-product* called EDUCATION is to be his own.

Therefore the responsibility for his own education belongs to each scholar.

A man's world is made up of those aspects of reality which he not only knows but also real-izes.

"The great constructive minds do not always KNOW more but they always REALIZE more" Woodrow Wilson

Reality for us is what it is distorted to be by what we assume it to be. Therefore, scholarship consists in guessing at nothing, of not knowing what we do not know. But added to this there must be a restlessness to **SOLVE** the problem.

Knowledge about reality is irrelevant to it at the moment of contemplating it.

The contemplation of reality is achieved only in the present. The only non-vicarious experience for anyone is the present. Contemplation actually means at-one-with the present.

The vitality of constant encounter with reality, the graces of daily contact with reality

are indispensable *to living* in the present.

Meditation is a reviewing of the past, a predicting of the future. When a man's meditations are fruitful of love we call him a religious man.

It is a high achievement-----but not the highest possible.

When a man's meditations are no longer a review of the past but involve him in an ecstatic present he is a contemplative--

a contemplative----with-the-times----a mystic.

This is the highest achievement but the mystic pays the great price of complete involvement-----complete surrender--- to the present. It is no vicarious experience----no watching from the sidelines.

This is the enriching experience of the present.

An experience of the present
on the natural level of **BEAUTY**
is called an aesthetic experience.

An experience of the present
on the natural level of knowledge
is the road to wisdom.

An experience of the present
on the supernatural level
is called a mystical experience
and is a knowing of **REALITY** itself.

But on whatever level we seek for reality
we must know that the only true point of
intersection with reality is the present.

Whoever is brimful of the present
Whoever drinks in the significance of the moment
He alone is living.

There is a test of the talent-for-living.

The test is administered on consecutive days..
The number of these days varies with each person.

Methuselah had more days
The Holy Innocents had less days.

The test is scored in the years that follow.

Therefore it will not be discovered
until the hereafter whether or not
a person scored high on the talent-for-living test.

THEREFORE it would be advisable to carry on
as if you had a *high* potential for living---as---

It is later than you think.

The conversion on the Road to Damascus
was not such a great miracle----
Paul was already living intensely.
He needed but a new direction.

Perhaps it is the same for **YOU**

There is a difference between pressure and challenge.

If the urge toward **TRUTH** and the curiosity about
the unsolved problems involved therein
are from your own inner resources
your advance toward wisdom is due to
your acceptance of the challenge.

If the urge toward Truth is due to the teacher's
inner resources----just remember that when the
pressure is removed the pseudo-involvement
of the student will cease to be effective.

Real involvement involves renunciation----sacrifice----
on the level where joy exists----as a lover renounces
everything in favor of the loved one.

Involvement achieved on a limited scale
is pseudo-involvement.

Real involvement is all or nothing----
the joy of the **WHOLE** sacrifice-----
the sense of completeness----the foretaste of heaven.

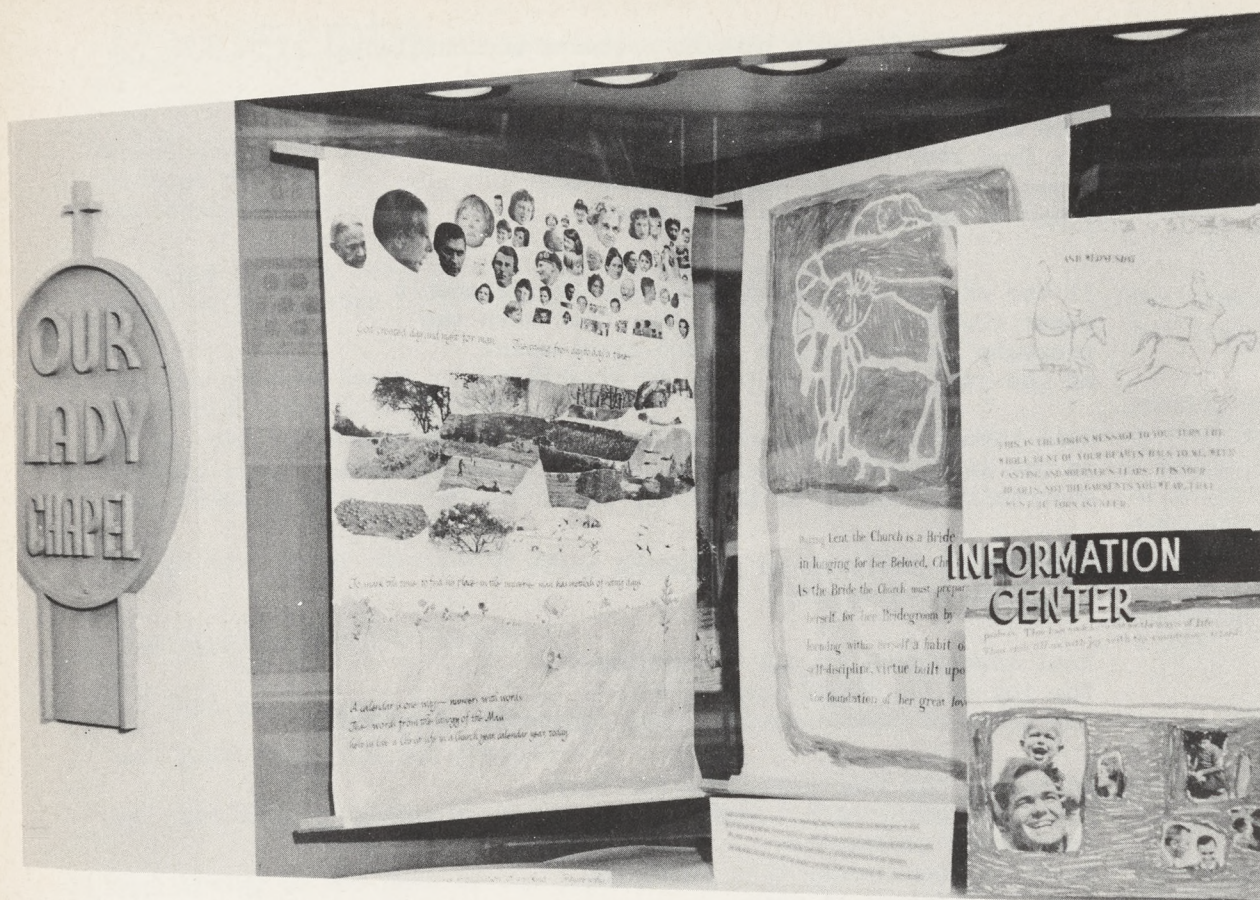
Accepting the responsibility for living
means accepting each second of time in its turn---
each minor experience----
which is much harder than accepting
a whole lifetime at once.

The **IDEAL GIRL** is frequently advertised as:

She's Engaged!
She's Lovely!

This is a more profound truth than *most* realize
for the word **ENGAGED** actually means **INVOLVED**

And the secret of true loveliness **IS** engagement.



Credit: Adams Professional Lab.

INDUSTRIAL DESIGN March 1959

"Creativity vs. Conformity" by Victor J. Papanek

One of the most difficult and most important educational tasks is teaching what can't be taught. How can the instructor ask students to produce answers he hasn't given them? How can he devise a method for arriving at a goal he can't describe, one that doesn't exist until it's reached? Design teachers are not the only educators to be concerned with the problem of originality, but as members of a profession that depends for its existence on new answers they are perhaps more likely to protest methods of education that seem to perpetuate the old answers.

The windows at the Catholic Information Center, located at Our Lady's Chapel at 8th and Flower Streets in downtown Los Angeles, are being decorated by Immaculate Heart art students.

CATHOLIC INFORMATION CENTER
809 SOUTH FLOWER STREET
LOS ANGELES 17, CALIFORNIA

ASS OF SERVICE
is a fast message
is its deferred char-
is indicated by the
er symbol.

WESTERN UNION TELEGRAM

1201

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at

L LLC346 NL PD=LOS ANGELES CALIF 1=
SISTER CORITA, IMMACULATE HEART CONVENT=
5515 FRANKLIN LOSA=

CONGRATULATIONS AND THANKS TO ALL CONCERNED
WONDERFUL WINDOW DISPLAY EXACTLY WHAT WE WANTED
MEANINGFUL AND APPEALING GOD BLESS=
YOU FATHER SHERIDAN HELEN GUHO AND STAFF=

Hits right note with telegram

What has the function of the school been in regard to this problem? It has preserved the cultural status quo of its time by dispensing whatever mass of data is currently accepted as "truth." It has never concerned itself with the *individual* human brain; rather, the tremendous variation in human minds has been taken into account only as something to be flattened out, so that the particular curriculum or theory in vogue can be "sold" with minimum effort. We have failed to recognize that discovery, invention, original thought are culture-smashing activities (remember $E = mc^2$?) whereas so-called education is a culture-preserving mechanism. By its very nature, then, education at present cannot sponsor any vital, new departures in any facet of our culture. It can only appear to do so to preserve the sustaining illusion of progress.

Victor J. Papanek

ART NEWS

IHC's outstanding art students have been invited to participate in the Student Interior Decorating Contest sponsored by Bullock's Pasadena. With the exception of flowers and novelty decorations, all settings will be assembled from the merchandise stock of the store. Vignettes are to be designed by a single art student or a team from a college.

First prize is \$150, and second prize is \$50. These settings will be exhibited in Bullock's California Room from May eighth and ninth. The winners of this contest are to be determined by public ballot. All IHC students are especially invited to see the exhibits and participate in the voting. The results will be announced through the press on Tuesday, May twelfth.



Kay Kauzlarich '59 and Lucia Capacchione '59 at work on the Easter "Window" for the Catholic Information Center



A whale of a thank-you to Father Ed Hayes of Kansas City Kansas for his Jonas Letter. Sorry we can't reproduce it for the rest of you. We quote from it :

So you see all that has happened because one day I found an IRREGULAR Bulletin #13. And so goes the story of all wonderful things of life...like the flame from the Pascal Candle....leaping from one candle to another....



Purchase book "Mosaics for Everyone" by Sister Magdalen Mary (\$3.25) ● For further information on the art of mosaic

Kay Kauzlarich '59 and Tonie Rivera '61 make the foundation for mosaic statue



The JOSEPH YOUNG MOSAIC WORKSHOP announces its forthcoming third annual exhibition, which will be an open competition with awards given.

"Special Problems in Applied Art" under the direction of S.M.M.

Mosaics, papier maché stained glass collage, etc.

MOSAICS AS ART

From May 1 to May 29
the exhibition will be
open to the public.

at the JOSEPH YOUNG MOSAIC WORKSHOP
8426 Melrose Ave., Los Angeles 46

JURY: MR. FRITZ FAISS, distinguished painter, mosaicist, and teacher at the Los Angeles County Art Institute.

MRS. ESTHER DENDEL, co-director of Dewar Ceramics, author, and mosaic instructor at Orange Coast College.

SISTER MAGDALEN MARY, I.H.M., head of the Fine Arts department at Immaculate Heart College and a pioneer in mosaic art.

MR. JOSEPH YOUNG, nationally known mosaic muralist, author, and lecturer.



We never see the sun
 We never taste the moon un-
 Til that only fire translates
 The light
 The lamp fills up
 With a **valentine**
 All dark comes
 Trample down
 ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥
 The earth from
 a soon rain

wears bracelets
 and diadems and
 droplets
 of silver strung out
 where clear crystal
 hangs wavering and
 troubling with beauty
 on branches and stems
 and frail-circle webs
 making magic
 and music and

maybe a smile
 on the land
 and its uplooking face
 ♥
 Love turns the ugly pitcher dear
 with none sweet saltened sentiment
 from use and time
 and handle broke.
 paint flicked off
 and flower-fade and pattern
 gone
 so gain grows fair in untouched
 worth

its value like the brightest red
 in who cares what
 what's red (that kind)
 needs no excuse
 in which to [hide]
 the ugly pitcher makes
 no apologies
 ♥
 happy feast day
 to sister magdalen mary
 from sister mary

"Hearts" are appropriate every day in the year



LOOK

72

Interviewing

John Peter, Reporter



Reporter and photographer follow Charles Eames around on a "typical day" It isn't exactly a typical day when Charles arrives at our place. It's Leap Year with an extra day of a special kind. This reminds us of the enthusiastic parent enrolled in Father Martin's Scripture Class. She was so deeply moved that she thought she would try it out at home: "This is the day that the Lord hath made" she said to her young son. He responded with rapture.... "Really, Mother?" "How about tomorrow?" he said..... "Tomorrow also is a day that the Lord hath made" Son disappointedly replied, "Oh is it going to be every day?"

Paul Fusco, Photographer



Designers predict an expanding profession, look for versatile job aspirants

INDUSTRIAL DESIGN March 1959

Lester Beall

Seeing the display of Art Center packages frightens me. I don't think this type of student would be good for me simply because he is too far gone. He has been crystallized. The technical ability seemed to be of a very high order, but I think we need more people coming out of the schools who have the soil for growing and groping and coming up with ideas that are not just the same ideas that we see around us today. We are after creative talent, and I think the potentials in our field compare favorably with other design fields. I don't think any school produces a designer. A man becomes a designer only after he has had experience in many areas. Too often schools put young people out with the notion that they are finished designers. I have two people who have been with me three years. They are beginning to be designers now; they have been exposed to experience, to clients, to crises, to developing an idea. They have had the wonderful experience of making mistakes.

Creativity vs. Conformity by Victor J. Papanek

By repeatedly facing design students with problems far enough removed from everyday reality so as to *force* them into entirely new thinking patterns, new cortical associations (both feet firmly planted on a pink cloud), by constantly pointing out to them the nature of their emotional, cultural and associational blocks, it is possible to raise their creative design potential in all their other work as well. There have been a number of steps in this direction. Professor John Arnold has, with his famous Arcturus IV project, reached good results with engineering classes at M.I.T. The Harvard Graduate School of Business has also added to this experiment through its study "Creative Imagination—Undeveloped Resource."

Sister Carla '54 worked for Charles
the year after graduation
and then entered our Novitiate.

Lucia Capacchione '59 worked for Charles
last summer and off and on during this
year. She will go into his studio
full time after graduation...and
we hope Charles does as well by her.



The dreams that stuff is made on

Editorial

"I never was a radical when I was young, for fear of becoming a conservative when I grew older." In 1936, when Robert Frost said that, it sounded like very bad advice, and none of the young were having any. But, true to the implied prophesy, a good many radicals of the thirties have swung between extremes like Frost's famous birches, until all the spring has left them and they lean limp and cold and defeated, with no sap running. (While they swayed, Frost stood in place and grew—up.)

His advice today is as obsolete as the 49-star U. S. flag: no one would ever dream of being a radical when young, not out of the fear of achieving conservatism, but out of the fear of leaving it. Not long ago we talked with two groups of students who had been brought by the curricula of their respective design schools to the brink of what used to be known on campus as "The World." They were bright, and very likely talented; and they had of course A Problem. But the problem was no longer the gloriously reckless one of how to live in the world while redesigning it; the problem was deciding where—in this mammoth adjustment test called career—to find the slickest hole to fit into. The question was not even: Where can I make the most money? (not always an ignoble query). The question was: Does professional security come soonest and safest in the corporation or in the consultant office?

This concern is neither unintelligent nor irrelevant, but it hardly betokens flaming youth. The gift of Prometheus has been supplanted by the electric blanket;

March 1959 INDUSTRIAL DESIGN

18 East 50th Street
New York 22, N. Y.

and while industrial leaders still go through the motions of pleading with college seniors to keep their feet on the ground, they are often discouraged to find them already down on all fours, a position that makes it anatomically impossible to look up.

The result is that the radical elders have, by default, continued to dominate the world of creative experiment. The term "grand old man" used to mean a lovable has-been who, having done something significant, congenially receives the homage of young admirers. But the most stunning work today is done largely by old men whose grandeur is not honorary but continually earned. Frank Lloyd Wright is an old story of course, but his counterparts shine everywhere. William Carlos Williams, at 76, is experimenting with *new* theatre, while youth has its fling of clichés in "The World of Suzie Wong." Picasso, at 77, tries *new* sculpture, while the abstract expressionists work in that safest of all forms, the inner circle. And

although Charles Eames is not old, he is a grandfather exploring *new* film tech-

.....

niques, while Dore Schary—who is not young, but who is at least young enough to know better—limits his exploration to discovering new places to misapply the same old happy ending.

All of these men have made things out of visions, but this is not a process that makes for security, nor does it depend on technique. In the blunt words of Bloody Mary, "You can't make a dream come true unless you got one."—R.S.C.

NEW YORK TIMES

By HOWARD THOMPSON

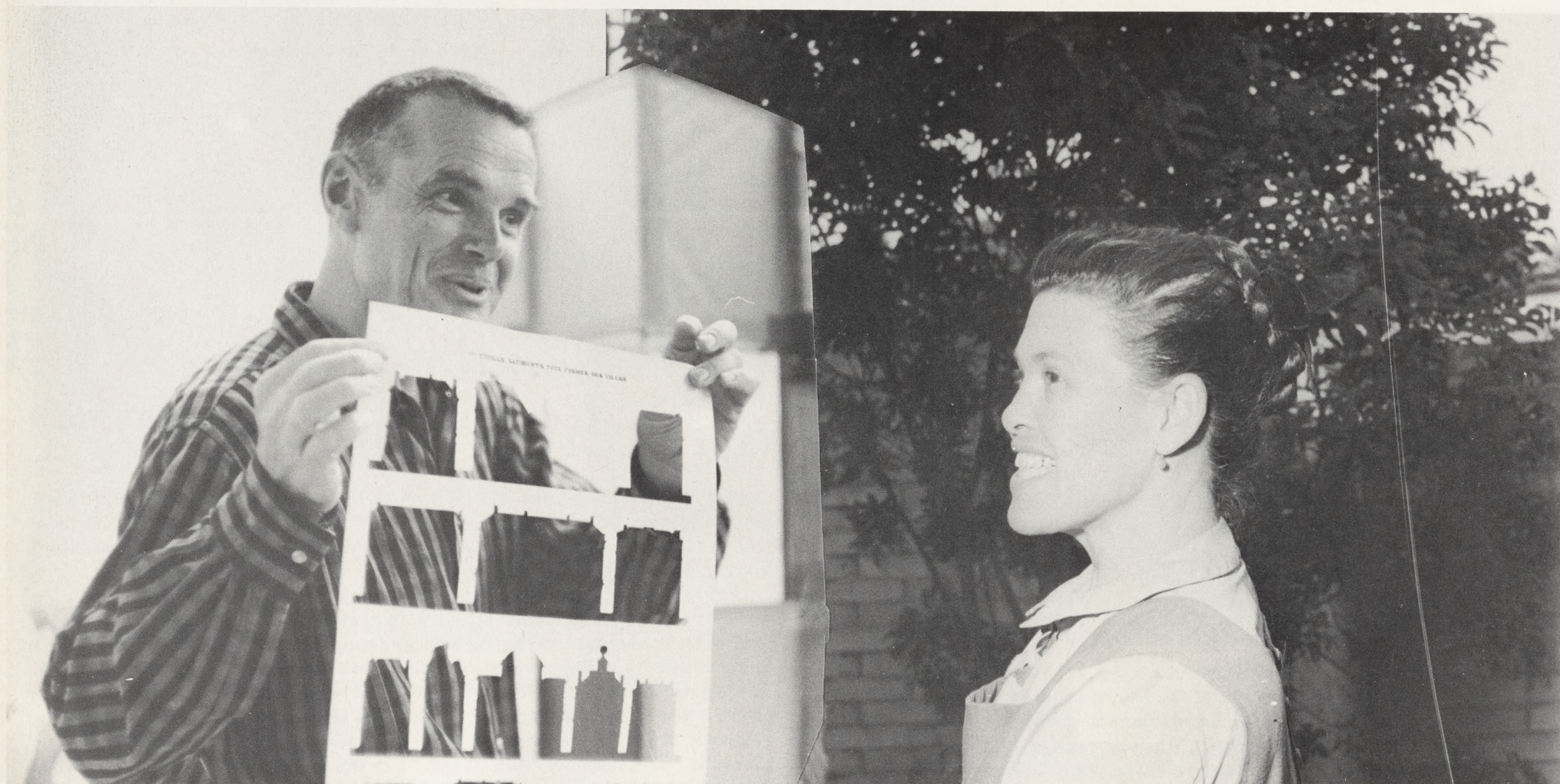
ONE of the finest talents in the nontheatrical film sphere is the versatile Charles Eames, whose miniature beauties, appearing year in and year out, comprise a highly impressive record in

taste, imagination and integrity. As with a trio of brand-new entries, the Eames trademark invariably means quality with a difference. The latest samplings, listed with other superior 16-mm. fare, include:

NONTHEATRICAL FILM FIELD



74



Charles and Ray Eames

The Information Machine (10 mins., in color): A predominantly animated film, spanning primitive man's crude efforts to tabulate data and the wizardry of today's electronic computers. It was commissioned by the International Business Machines Corporation for the United States Pavilion at the Brussels World's Fair. The drawings done by a young

woman named Dolores Cannata, are devastatingly clever and amusing. And the general sprightliness of the entire picture, a collaboration with Mr. Eames' wife, Ray, is deftly heightened by Elmer Bernstein's excellent musical score. (Available from I. B. M.'s Department of Information, 590 Madison Avenue.)

Toccata for Toy Trains (15 mins., in color): In this attractive joyride, Mr. and Mrs. Eames have utilized their extensive collection of tiny locomotives, dolls and appropriate mechanical devices. The result is fun for young and old, from beginning to end, again greatly abetted by composer Bernstein. (Brandon Films, Inc., 200 West Fifty-seventh Street.)

The Day of the Dead (18 mins., in color): A stunningly beautiful and polished picture—literally, just that—made by

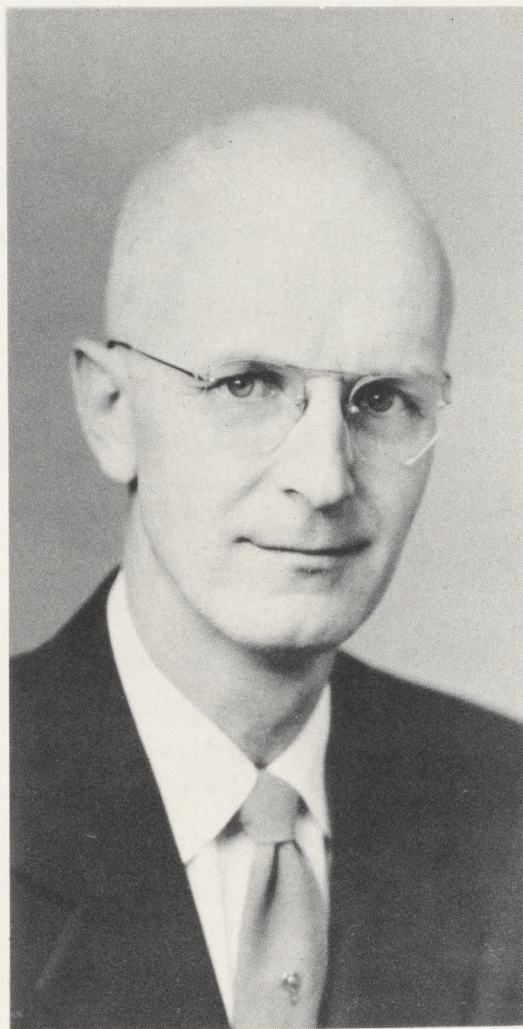
Mr. Eames for the Museum of International Folk Art in Santa Fe, N. M. Carefully synchronized to guitar music, a series of magnificently poetic and revealing photographs rhythmically documents the traditional,

religious philosophy of death in a Mexican Indian village. The camera concentrates on the exotic objects symbolically ornamenting the annual festival. Edgar Kaufmann Jr. makes a superb co-narrator, and the color is wonderful. (Film Images, Inc., 1860 Broadway.)

A formidable backlog of six entries is available from the Museum of Modern Art Film Library (11 West Fifty-third Street), the original Eames sponsors. They include his "House" and "Textile and Ornamental Arts of India" (1955); "Communications Primer" (1953); and "Parade" and "Blacktop" (1952).

Lecture Series

7pm to 9pm



Mr. Poole was public relations advisor to President Eisenhower's Committee for Education Beyond the High School (1955-57)

etc.

The Power of an Idea---Communication

A Symposium to be presented

Immaculate Heart College

by Lynn Poole, Director of Public Relations

for the John Hopkins University

July 6 "Communicating with Your Public"

Who is your public? Why try to reach them?

July 7 "Communication via Television"

on how to secure air time and plan a program

July 8 "To Be on T.V."

Case studies of why and how schools, colleges, and universities --- programs have put over powerful ideas

July 9 "You Are Cordially Invited"

demonstrations of the ways in which public meetings where

something of importance is to be communicated, can be exciting
--- and successful

July 10 "Show Me, Don't Tell Me"

an examination of the basic factors involved in putting across an idea with an exhibition.

July 11 WORKSHOP SESSION

9 A.M. - 12-noon "Problem Clinic"

1 P.M. - 4 P.M. "Workshop Planning"

You are invited to "attend" a series of discussions

Registration Fee for the series: \$15

Nearly 100 Painting students from I.H.C. visited the U.C.L.A. campus one evening to hear the symposium



February 16, Schoenberg Hall, 8:15 P.M. "Is Modern Painting No Longer Modern?" A Symposium

A word or two about art criticism before getting down to specific reviews. The gist of the critical act resides in the rendering of value judgements. A worthwhile opinion on a work of art, obviously must be the considered product of a knowledgeable and perceptive eye. Now it's not secret that critics disagree, sometimes as volubly as a barrel of Kilkenny cats. How, then, does it happen that if critics meet the qualifications for their calling they arrive at opposing judgements? The answer, of course, consists in the not too surprising fact that critics are human and therefore as fallible as the next guy:

The human element of criticism, however distressing it may be to the reader in search of the voice of authority, provides one of the few remaining refuges in the age of automation. To poach on the preserve of Betty Furness,

"You can be sure" IBM computers are not going to supersede assessment of creative efforts in the arts by critics. The reason is simple and basic; experience of a work of art is as personal an act as its creation.

A completely objective critic, a veritable IBM computer of value judgments, would be as enormous a monstrosity as that classroom myth, the wholly normal man. The reader might as well face up to it, the history of criticism is strewn with horrendous boners. And every critic, in his heart of hearts, is aware of his own weird howlers. It follows then that this weekly review represents one critic's responses to art, though, I hasten to add with all due immodesty and total absence of objectivity, his is an experienced eye, one on the alert to extend its range and enrich its experience.

ucla art council program

Mr. John I. H. Baur, Assistant Director of the Whitney Museum of American Art, New York

Mr. Vincent Price, Actor, Lecturer, and Collector

Dr. Frederick Wight, Curator of U.C.L.A.'s Art

Mr. Jules Langsner, Art Critic

The Way I See It

By Jules Langsner

Beverly Hills Times



Dr. Bell (Mathematics)
Dr. Tallman (Adult
Education) both of
U.C.L.A. visit I.H.C.
to hear Robert Speaight

The large universities have something to share with the small colleges and vice versa.



The Art Division of the *UCLA* Faculty Wives visited our Art Department for their January meeting arranged by Mrs C.O Furniss, Chairman of the group

Styles Revealing Artists' Views Can Serve as Better Guideposts

BY HENRY J. SELDIS

Even the words most frequently used in the discussion of contemporary art have become confusing since they no longer have a commonly accepted definition. Labels like "abstract" and "realistic" have not only become semantically untenable but they are each being used to praise and damn alike.

Since paintings are the inventions of man, reflecting his imagination and selectivity, they are by nature "abstract." No matter how realistic a painting may appear to be, it is always an interpretation. A portrait cannot be equated with the sitter, nor can any landscape be the actual countryside.

Those paintings which most closely resemble the

ordinary visual appearances of our surroundings are generally called "realistic." Yet in the painter's craft they call for the greatest illusionary tricks. It is necessary in these paintings for the artist to pretend that he is offering a window rather than a wall. He must try to make the spectator believe that a two-dimensional object can give a three-dimensional appearance.

Terms Source of Confusion

Categories Should Be Less Confusing

Since the Cubists first found a way to represent the third dimension while respecting the integrity of the two-dimensional picture surface with which they had to deal, the contemporary painter who lets us know we are facing a wall rather than a window is actually being more "realistic" than even those "super-realists" who create "fool-the-eye" paintings.

This is only one example of the semantic smog now existing in the discussion of contemporary art. It might be well to abandon most of

the conventionally used terms and to look for other, less confusing guideposts. These may be found in some basic attitudes which have persisted throughout history among creative men.

These attitudes are expressed through the artist's style which is the outward manifestation of his temperament. Certain kinds of artists make certain kinds of marks with their brush or pen. We tend to forget that there is a deep and inescapable connection be-

tween the man and the mark he makes.

Three Families of Temperaments

Since there are families of temperaments, we have families of styles. While an intermarriage of styles in painting does and must exist, three main family trees can be identified: Classicism, Romanticism and Realism.

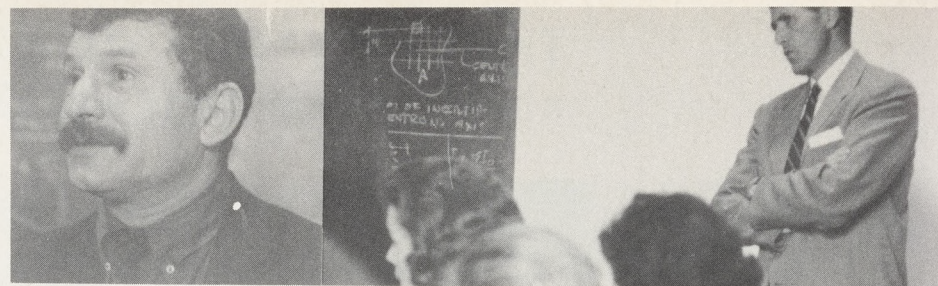
The Classic temperament, aiming at an ideal, tries to discover a unifying law underlying the multiplicity of life, seeks the general be-

yond the particular; the Romantic temperament, with its subjective drive, expresses the evocative, the improbable and the subconscious, while the Realist temperament reflects a contentment with life as it appears on the surface without any attempt to idealize or analyze it.

Art cannot be pigeonholed. It often defies even these general stylistic categories. But it seems clear that they continue to be more reliable guideposts than can be provided by the much abused critical vocabulary.



I.H.C. Art students and faculty visit U.S.C. campus to hear New York artist Herman Rose. Herman Rose is quoted a great deal around I.H.C. ...most helpful...Thanks.



JULES HELLER EDITOR of IMPRESSION and SISTER MAGDALEN MARY EDITOR of *irRegular*

meet on the U.S.C. campus and ponder over editorial policies (We don't really have any)

ONE OF THE MOST DELIGHTFUL

PUBLICATIONS to reach our desk in

recent months is the 8th official and *sub rosa*

issue of the "irregular bulletin" published by

industrious students and dedicated

professors of IMMACULATE HEART

COLLEGE, 5515 Franklin Avenue,

Los Angeles 28, California.

Thank you Jules

IMPRESSION is published quarterly

SUBSCRIPTION: \$5.00 for 1 year; \$8.00 for 2 years; \$10.00 for 3 years in U.S. and Canada. Add \$1.00 for other countries.

IMPRESSION

a magazine of the graphic arts

5525 WILSHIRE BOULEVARD, LOS ANGELES 36.



Dr. Don Goodall, Chairman of Art, U.S.C., organized an undergraduate student painting show (4 paintings from each of 9 colleges and universities) . This of course brought the

Promising Work Shown in Student Exhibit at SC

Los Angeles Times FEB. 1, 1959

THE CONTINUANCE of the healthy diversity which distinguishes Southern California painting is assured, to judge by the exhibit of undergraduate student works from several institutions at the SC Upstairs Gallery through Feb. 16.

There is a welcome accent on imagery in most of the entries, though the students apparently are familiar with the technical discoveries of avant-garde

painting. Each of the young artists seems to be striving to establish his own artistic personality with little need to conform to one "school" or another. For those concerned with the future of painting in this area, a visit to the SC Gallery will be enlightening and encouraging.

Most promising are the entries by Lagerberg, Vrtlak, Hamse, Bravender, Kastelic, Courson, Lincoln, Pettibone, Orth and Kaus-
artich.

Schools represented are El Camino College, Immaculate Heart College, Long Beach State College, Los Angeles County Art Institute, Mt. St. Mary's College, Occidental College, Pasadena City College, UCLA and SC. The exhibit is sponsored by SC fine arts student body and Kappa Pi. Gallery hours are from 10-12 and from 1-5 Monday through Friday, at Harris Hall.

faculty and students of

I.H.C. over again to

U.S.C.'s Gallery for a much enjoyed Friday

afternoon

group project.

BOB KENNICOTT PAINTINGS

February 1 through 28

Finch Designs Theater Sets

Painter Keith Finch has designed the unusual sets for the Quadrivium production of "A Circle of Wheels" by Arthur Ross at the Lester Horton Theater. A painting by Finch also is part of the set for the serio-comedy.

Keith Finch, Los Angeles painter and many times prize winner taught S.M.M.'s painting class for one afternoon during the December lecture tour....for which many thanks.

Works of Ann Veis At Barnsdall Park

← Dr. Bob Kennicott
and Mrs. Ann Veis,
both long time members
of I.H.C.'s Adult
Program in Art, were
honored this term
with one man shows
in public galleries.



At this time we take pleasure in thanking the following for letters that have become a permanent part of our interior decoration

Did we tell you that the Fire Chief does not like MODERN ART?
One of these days we'll finally have to crawl in or move.....
and we don't know how to do either.

Mary Ellen and Jim Edwards, Dick Andrews, E. James Petersen,
Father Pacheco, Jane Parshall, Betsy Green, Carolyn Dodson, Hazel
Russell, Ben Brooks. Wish we could reproduce these letters with
full color and sound effects

McGINTY AWARD WINNER:
First place in the
college division was
won by Marilyn Miller
pianist from I.H.C.

All education shares in common with art education the responsibility of developing that disinterested viewpoint which alone is capable of discovering the true secret of things.

On these two pages we have tried to point up the fact that an ART EDUCATION in a LIBERAL ARTS College has the

An Atlantic "First" prize in poetry was won by Marilyn Thomas '59 for her poem "And We Shall Go Singing-Starwards Toward the Sea". The poem was selected initially as one of the top twenty out of 500 entered from colleges and Universities throughout the United States. The following day Dr. Fallon Evans received word that Marilyn had won FIRST PRIZE....\$100 and publication in a supplement to be issued by ATLANTIC in the Fall.... This made two prizes for Marilyn in one week (See page 123 of this bulletin)

Mr. Speaight Assists Senior Drama Majors

Although Mr. Robert Speaight left our campus on March 20, I.H.C. is still benefiting from his many talents. In May, the senior drama majors will present "Tidings Brought to Mary" from an original translation by Mr. Speaight, written especially for Immaculate Heart College. Because of Mr. Speaight's personal acquaintance with Paul Claudel, the author of this play, he is able to give us a translation that portrays the true ideas of the author. Since there are very few translations of Claudel's plays in English, Mr. Speaight said he would do it "as a tangible sign of my deep gratitude for all the happiness of Immaculate Heart."



Dr. Paul Laporte talks with Susan Lao '61 from Hong Kong City West's Most Active Market La Cienega Is 'Gallery Row'

Only 65 people to be in the audience each night

★ Phone Ho. 2-1301 for reservation

\$1.00

8:30pm May 12

13

14

15

17

Rosary Manor 19

L.A. Becomes Hub for Art

FACULTY AWARDS

Congratulations to the following Immaculate Heart Sisters and Students who are the recipients of Awards and Honors. To

Sister Maris Stella, winner of the National Science Award for the Academic Year, 1959-1960 in Mathematics. Sister will be attending Notre Dame University.

Sister Mary Andrew—National Science Foundation Fellowship in Science for three Summer Sessions towards a Master's Degree

Sister Joseph Mary—National Science Foundation Summer Institute Award in Physical Sci-

Sister M. Natalie — National Science Summer Institute Award in Mathematics.

Sister Francis Mary — Full-bright Grant for Summer Seminar for American Teachers of German at the Goethe Institute in Munich.

Honorable Mention to Sister Mary Ann Jude — in Chemistry.

Sister Sheila Marie — in Genetics.

Miss Ellen R. Lieber, senior at I.H.C.—in Biochemistry.

Miss Margaret Selvy, (now, Mrs. R. L. Jennings) in Chemistry.

Sister Mary Kristin — Wood-

FACULTY AWARDS Continued

row Wilson Foundation Fellowship at St. Louis University to obtain her Master's Degree in English.

Dr. Fallon Evans—a series of articles by Dr. Evans will be published in the *Chelsea Review*, a literary quarterly, in the fall.

Sister Agnes Ann — Received word recently that the sum of \$8,520 was being granted by the National Science Foundation for support of an "In-Service Institute for Secondary School Teachers of Science and Mathematics."

Doctors Lois Wong Chi—Assistant Professor in Biology has received a grant of \$8,912 from the Department of Health, Education, and Welfare for research work.

Dr. May Beenken — has been awarded a grant to attend the eight weeks Summer Institute in Numerical Analysis for College Teachers at UCLA. The Institute is being sponsored by the National Science Foundation.

Dr. La Dochy—Awarded a professor fellowship at the University of Michigan at Ann Arbor in Radiation Biology for the summer of 1959.

advantages that follow from daily contacts with imaginative students and faculty members in a variety

of areas. The specialization that follows after graduation springs from strong roots

Art Education *and the Order of Things*

We "did" all the galleries on and near La Cienega on one of our Friday Group Projects (REQUIRED of ART MAJORS) These photographs show the Art Majors in the Gallery of the Los Angeles Art Association

There has always been, will always be, certain people more actively engaged in the arts. An artist is a person dedicated to the celebration of the real. It is the duty and the privilege of the artist to maintain a level of celebration consistent with the high dignity of the real. But.

These specialists or professionals achieve a vigorous art form only in those periods when the people themselves participate intensely in art activities. If much of our Twentieth Century art is superficial, overly aesthetic, sterile, trite, the blame should be laid on those causes which are responsible for the people's withdrawal from art activities.

It is true that today there are more people with hobbies in art fields than ever before, but art must be rooted in the people more deeply than at the hobby level. The art activity engaged in by the people must be important, even essential, to vital areas of living.

There is an obstacle to the reestablishment of the once normal situation of the people-at-home among the arts. This obstacle is the over-emphasis on prerequisite knowledge about the arts. Too much analytical work as to what makes an object art and too little object-making have made people self-conscious with regard to one of their normal functions. There are even too many schools. The need is not how-to-do-it schools, but how-to-get-along-without-school

By SISTER MAGDALEN MARY

Chairman of Art
Immaculate Heart College
Los Angeles, California

schools. The need for non-professional art activity in both church and home is recognized. But the beauty and rightness of non-professional work is suspect by all but children and those others of

the Kingdom of Heaven who are uncontaminated by the highly questionable adult standards of today. The monotony of the art products achieved by catering to these standards affords a false security to people who have lost faith in their own judgement. An art object which, in its uniqueness differs from the standard, is repellent to the people. It will take a special kind of schooling to restore to the people the willingness to evaluate and accept art on its intrinsic merit

NOVEMBER, 1956

EDUCATION

It is for this reason that efforts to restore art to the people must by-pass the interesting but utilitarian goals of therapy, of pleasant occasional entertainment. The art activities should be directed toward the developing of deeper sights and insights with regard to the ordinary experiences of daily life.

That aspect of the real which is impressive to the people, is the means by which a generation is evaluated. An everwidening recognition of the real is a goal of education which must be shared by all. The response to the real may well be an act of religion which will result in that state of joy which is the overflowing manifestation of completeness.



Kappy Lynch '61 and Ann McDonough '61 Susan Godley '61 Sister Mary (Chouinard's) Carol Woodaman '60
both graduates of Mayfield High School in Pasadena (Hollywood Public High School) (St. Andrews, Pasadena)

We once heard someone say:

OUR POLICY IS CRYSTALLIZED

We thought how sad it was that the organization had crystallized so early in its life.... It really had shown great promise of staying alive a long time.

But we promise you
that we won't let
ourselves
crystallize

on you...We intend to keep on organically unfolding.....

Excerpt from a talk given by Sister Magdalen Mary for the Design Division of the National Ceramics Association Convention, 1958, Los Angeles.

The level of design achievement of the artist is in direct relationship to the depth of awareness in the people at large.

The deeper the awareness,
the richer the perceptual ability of the people,
the more nourishing is the earth in which
the artist has his roots
and

therefore

the more vitality evidenced in
the artists' design achievements.

For

although

the artist does serve as leader
and prophet of his times
still

the artist is a child of his times
and

his potential is limited by the quality of nourishment
he can draw from his times.

Therefore

our training of the student

which is toward developing him as a non-professional
should have as one of its by-products
an enrichment of the earth from which
the professional may draw greater energy.

WILLS GO OUT OF DATE, TOO...

... SHOULD YOU REVISE YOURS? It would be jollier for you to give it to us now..... But if you don't believe in humoring yourself....perhaps you would consider writing

us into your will when you revise it.

It's heavenly to feel sure...★

...a part of you will keep
renewing itself in the vital
use we make of your gift(s)

But we need the rain of your gift(s)

Professionals sometimes look upon
non-professionals as a lower breed
just as adolescents sometimes look upon
parents ---- with pitying eyes.

But

just as adolescents are after all
the offspring of the parents
so are professionals
the offspring of the non-professional.
And how is this so?

Professionals are those who "know how"
who know the way.

The great inventors

the great explorers

the great thinkers

the great creative persons in every walk
are those who don't know the way.

They are those for whom

knowledge of the way once achieved

only serves to raise new problems

to keep them always searching

always wrestling with mysteries.

Nothing of lasting value

has ever been done by a professional.

This does not eliminate professionals.

It only means that the two efforts
are combined in one person.

The amateur

discovers, wonders, relishes.

The professional makes use of.

Art Education and the Order of Things

A culture is the result of a cult so deeply involving, a faith so sincerely believed in, that all of living is ordered by it. The intensity of the involvement overflows in the extravagant profusion known as art. The art of each culture is organic to it. It cannot be cut off from roots in its own culture and replanted in another without forfeiting its own life principle. Grafting a foreign art on a culture has been tried several times in history but the experiment was in each case short-lived and also a pathetic confession of someone's lack of confidence in a nation's ability to live deeply in its own right. Charlemagne, on returning from Rome where he had been educated, imposed on his Northern people the outward manifestations of life in the South. But with the passing of Charlemagne's influence, the North threw off the rootless, classic ornamentation and settled down to the business of living. Romanesque and Gothic Art pay tribute to its success.

Are we without a cult or belief at all? Or, is that aspect of the real which we have apprehended in our times on so shallow a level that it cannot order our living? S.M.M.

★ heavenly

Sister Mary Corita is hereby
credited with the photography
in this as in all issues of I.B.

SCULPTURE BY JACK ZAJAC

An enthusiastic thanks to whom for taking over one afternoon of Sister Magdalen Mary's PAINTING Class while she was in the East last December.

Sculpture Bought

Further recognition came to Pomona College artist Jack Zajac this week as the Museum of Modern Art in New York announced that it has purchased one of his sculptures, "Easter Goat." His recent one-man show at the Landau Gallery here was a critical and popular success.

Pomonan Wins Grant

Sculptor Jack Zajac of the Pomona College art faculty has been awarded a Guggenheim Fellowship for 1959-60, it was announced today

He will spend between two and three months visiting museums and temples in Japan, Cambodia, Ceylon and particularly in India, and then will go on to Rome to spend the remainder of the year.

Congratu 83
lations
J a c k

continued from page 23:

Advertising Art must then be "religious" in this sense if it is to have distinction....the other stuff is worthless...a religious subject matter does not make the art religious... only worthwhileness can do this. Probably only about 5% of what we send on Exhibit Tour is based on religious subject matter...There are so many false preconceptions concerning the proper characteristics of a religious painting that it is not, in our day, the most direct path to excellence...which, we repeat is our goal.

(Graduate of Dorsey Public High School)

Ana Rosa '60, one of our official cartoonists

Experiencing knowledge directly must be provided for

ROVING REPORTER

Question: "Should all four classes be allowed to vote in the student body elections?"

★ Diana Rowe, freshman: "I think so. The seniors know what is best for the school, and the freshmen vote would encourage a stronger, more organized campaign."

(John Marshall Public High)



Carolyn Rogers '60 (St. Mary's, Cheyenne, W.y.)

"To make the best, begin with the best—then cook with extra care."

Kristin Kurutz '61
Graduate of Holy Family
Glendale ↙

Tonie Rivera '61
Mary Star of the Sea
↓ San Pedro

Donna Sandore '61
Notre Dame Academy
West Los Angeles ↓

Yvonne Caire '61 84
Garces Memorial High
↓ Bakersfield



Art Majors of Immaculate Heart College

We have noted for you the high schools from which some of our Art Sophomores came. The other girls are so identified elsewhere in this bulletin. If any one of them is missing let us know. We have rock-pile work for camera-dodgers.

Janet Steele '61 ↗
Mater Dei
Santa Ana

EVERETT ELLIN GALLERY

**GALLERY
HOURS:
11 to 6pm**



The balcony of the EVERETT ELLIN Gallery is a coffee shop

It was our last stop on our all-afternoon gallery-hop.

We were tired after visiting eight galleries and one Antique

Shoppe---but happy--- and it reminded us that saturation

point has its special values--- reminded us to try oftener

to go the whole way.

everett ellin gallery

9083 SANTA MONICA BOULEVARD LOS ANGELES 46 CALIFORNIA

Oil is where you find it...

Photography credit: Jack Howard



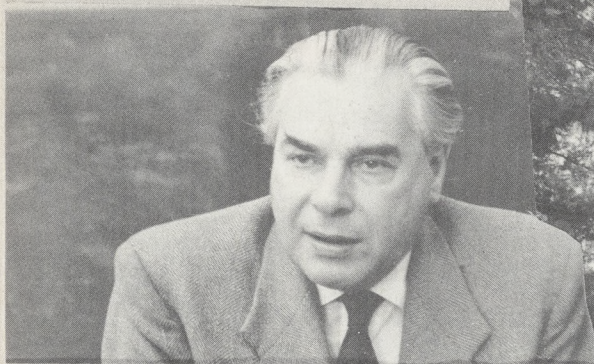
Nothing Is Certain

But the gallery above is a preview of what we would like EACH one of our art rooms to look like--- if ever we build. We figure we could get along with six to start with...if only we could find a couple of hundred abandoned acres to adopt and cherish

MOVE or install a sprinkler system in every ceiling

The FIRE DEPARTMENT'S ultimatum arrived today:

Robert Speaight



Briton Speaight Bringing Shakespeare Back to L.A.

IHC 'As You Like It'

By PATTERSON GREENE

Enlightened direction has imparted assurance and style to the production of "As You Like It" that the drama department of Immaculate Heart College staged over the week end and will repeat next Saturday and Sunday nights.

England's distinguished Robert Speaight, the IHC drama division's "artist in residence" this spring, has dealt with a purposeful group of theatrical aspirants—abetted by some seasoned professionals in the older roles—and he has merged them in an almost uncut version that reveals much of the lyricism, the wit and the philosophic warmth of the fanciful Shakespeare comedy.

Versatile

Speaight is a man of the theater and a man of letters. He has acted and directed Shakespeare for the Old Vic Company in his native England. He has written about him, with an actor's knowledge added to a scholar's, in his "Nature in Shakespearean Tragedy." He is as intensely of the present as he is of the past, being an authority on the poetry of T. S. Eliot, in whose "Murder in the Cathedral" he created the role of Becket, and played it in England, America and (in French) in Paris.

Coddled

Has it been a rewarding visit?

"In every way. I have never been so coddled. The nuns seem to read my mind, for they are at my door with a car whenever I have to go anywhere—even the short distance between my house and the college campus. And the response of the students has been stimulating."

Thank You Very Much

PATTERSON GREENE

Los Angeles Examiner ★

Robert Speaight was born at Saint Margaret's Bay, Kent, in January 1904. He was a History Scholar of Lincoln College, Oxford, and took an Honours Degree in English Literature. By virtue of his distinction as an actor and an author,

he was appointed a Commander of the Order of the British Empire in the New Years Honours List of 1958. His published works include four novels, three books of criticism, and three biographies.

The farewell READINGS FROM THE POETS: HOPKINS, CLAUDEL, ELIOT, SHAKESPEARE, Which Robert Speaight gave in the new STUDENT UNION turned in to a FAREWELL PARTY. Present were about 200 of the most intense of the Speaight-trained fans of poetry gleaned from the audiences which had returned again and again to hear the English actor speak. Present also was the INNER CIRCLE---the---THE---CAST and STAGE CREW But don't think the rest of us felt left out.. We were brought right in by some sort of MAGNETISM--- in to another world where we felt at home---Of course not everyone was allowed to come---only those with stars in their eyes.

Earned Honors

This is not Speaight's first encounter with American college students. He has lectured at Princeton and at Notre Dame, and in 1957 and '58 he directed Shakespeare performances at St. Mary's College.

Only 55 years old (according to Who's Who), Speaight has still been able, in his life span, to know Shaw, Chesterton and Belloc, and he has written about them from personal as well as literary observation.

He carries after his name the letters C.B.E. (Commander of the Order of the British Empire) and F.R.S.L. (Fellow of the Royal Society of Literature). He has the matter-of-fact, straightforward, instinctively courteous manner of the man who has reason to be sure of himself.

Lectures

1. Hilaire Belloc as seen by his Biographers
2. Thirty Years in the Theatre
3. T. S. Eliot as Dramatist
4. The Four Quartets: a Recital and Commentary
5. Christopher Fry
6. Murder in the Cathedral; a personal record
7. An illustrated commentary on *Macbeth*, *King Lear*, or *The Tempest*
8. Shakespeare in the Theatre
9. Poetry Recitals

dedication

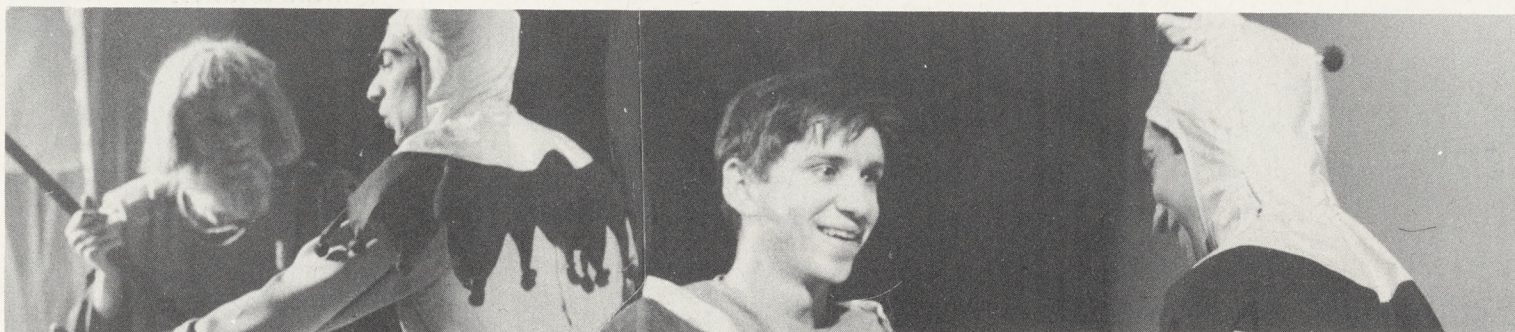
The noble, truly princely practice of spending lavishly in order to make splendidly visible-----
this virtue (for it is a virtue) the Middle ages called **Magnificentia**
We no longer can describe it in a single word--- but--- the relation of **MAGNIFICENTIA** to ordinary
generosity is the same as the relation of the stars in the sky to the stars on your Christmas tree.
And speaking of stars ----- It is with stars in our eyes that

we dedicate this VALENTINE issue of the Irregular Bulletin
to **ROBERT SPEAIGHT***

who exercised **Magnificentia** , the truly princely practice of spending lavishly of himself
for us on our campus six weeks this Spring



Purpose: To awaken minds.



The MAN-power was gathered in from Loyola University's PLAYA DEL REY PLAYERS and from
the University of California's Faculty and a few professional friends of our Drama Department.

Charles Schulte dominates
the stage in his few but po-
tent scenes as Adam, the
loyal servant.

Young Mr. Franke is noth-
ing less than superb; jingling
his bells, waving his toy
mace, he simply re-creates a
vanished species—the Court
Fool. The mincing strut, the
innocent smirk, the raised

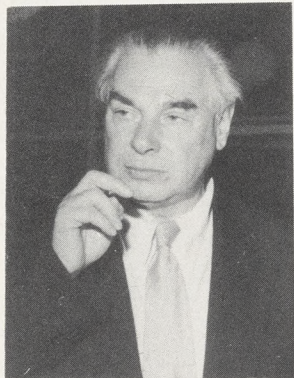
sable eyebrows, the languid
vanities — everything is
there, as the vagrant conceits play mercurially across
his shrewd, aquiline face and
the malicious barbs, the soph-
istries, the calculated in-

sults come tumbling crisply
out of his mobile and in-
solent mouth.

Thank You Very Much

MAR. 10, 1959 *Los Angeles Times*

He has published four novels, three books of criticism and three biographies including the much-praised "The Life of Hilaire Belloc" in 1946. He has also played and directed "Hamlet" with the Old Vic Company in London, lectured at Princeton, staged "The Madwoman of Chaillot" and "Anthony and Cleopatra" in the Opera House in Geneva and directed summer theatre at the University of Notre Dame.



Immaculate Heart College's artist in residence this spring, Mr. Robert Speaight, C.B.E., Fellow of the Royal Society of Literature and an Oxonian, is one of Great Britain's most distinguished contemporary men both of letters and of the theater—he is a novelist, biographer and Shakespearean scholar as well as a working actor, director and critic.

And, therefore any production he might guide would, of course be virtually impeccable in its style. And so "As You Like It" was as anyone would like it in its opening last Saturday evening in the college's theater.

Unity and Style

Mr. Speaight has taken some of our somewhat disparate local talent and molded it, imposing a crisp stylistic discipline and an astonishing amount of unity on it to bring about a most captivatingly done and physically handsome production of this gauzily archaic and complicated divertissement of banishment and masquerade. William Trotman did the sets. The costumes were by Patricia Madsen.

His most famous part on the stage was Becket in T. S. Eliot's "Murder in the Cathedral," which he created in 1935 and played more than 1000 times in English and French.

How did a relatively small college persuade a man of Speaight's stature to make the journey to California?

"The standards of its drama department are high, and I was glad to be associated with them. I like working with young people, and I wanted to see California."

And now our standards are higher so Robert Speaight will return next Spring--1960---to direct and play the title role in KING LEAR. But Cordelia's role and also her sisters' are open. So if any of you want to taste the real THEATRE with or without salt there will be roles ready for those who know how to savor true VALUES



Ted Townsend, a stalwart and virile Orlando who can deal persuasively in the grand manner of poetic drama without losing plausibility; and by Nicholas Franke, a Touchstone of flashing foolery.



Miss Perreau demonstrates a pleasingly professional combination of warmth, sprightliness and pure girlish mischief as willful Rosalind and George Pembroke was equally secure as the Duke.

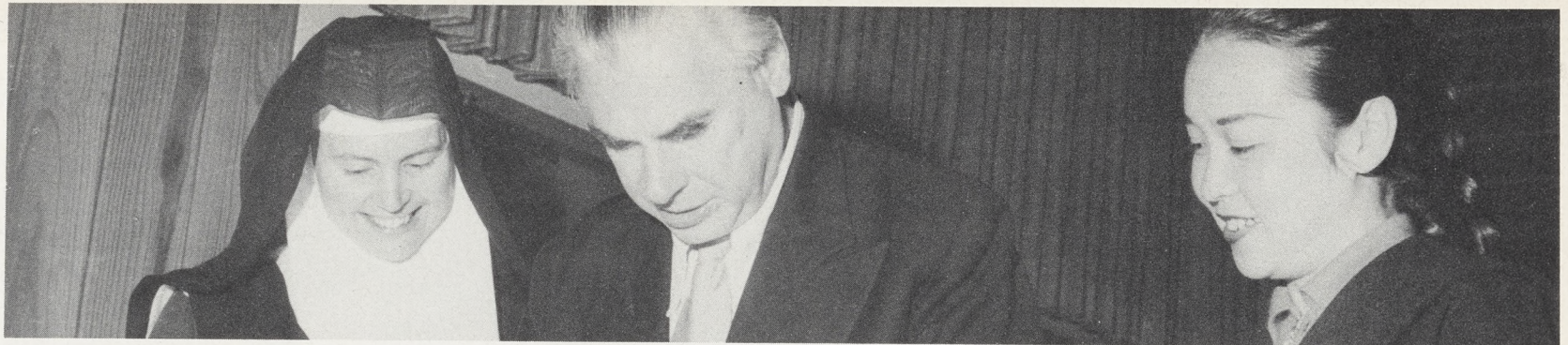
SPIRITED—

Adrienne Adamo is a spirited Celia,

Ron Trujillo as the shepherd has no very large part but he certainly uses it to fullest advantage; what a marvelously expressive instrument for a voice this young man has—as richly, as hauntingly timbred as a cello, as subtly, as silverily melodious as a lute. Whatever poetry was in his lines, he unveiled it.

Linda Dangell strikes sparks from the character of the impetuous Phebe.

and Ronald Trujillo gives importance to the small role of Silvius, the shepherd.



Sister Marie Fleurette, Chairman of the Drama Department presented Robert Speaight with a complete collection of the newspaper clippings and photographs which resulted from his whirlwind visit to IMMACULATE HEART COLLEGE this Spring. Delia Alino made the collection into a lavish scrap book which returned to England with the actor the next day.

Robert Speaight Directs Shakespearean Drama



I want to thank all those who have worked with such energy, patience, intelligence, and skill for the success of *As You Like It* . . . In my thirty-five years experience of the theatre I have rarely met with such disciplined enthusiasm and infectious good will. You have helped me to fall in love with this play, and I hope the audience will fall in love with it too. Best wishes to you all for the success that you so richly deserve.

Robert Speaight

My purpose, though, is not to find theatrical talent, but to awaken minds."



The Madrigal Singers

Conductor SISTER MARY MATTHIAS, I.H.M.,



Write to CALENDAR OF EVENTS

Ask to be placed on
the mailing list

2021 North Western
Los Angeles 27

It is free

----that is if you want to take advantage
of the frequent musical offerings at I.H.C.

Please note that the address differs from
the ART DEPARTMENT address. Don't bother
memorizing our address. We are waiting
right now for the FIRE DEPARTMENT Chief.

Los Angeles Examiner

PATTERSON GREENE

The play is framed in
music by the Madrigal Singers,
trained to a high degree
of excellence by Sister Matthias,
with harpsichord and
recorders to help evoke the
climate of an age long past.

He is

not

very happy

about our

crowded

quarters.

The inclusion of a Madri-
gal group, plus a harpsi-
chord, under the direction of
Sister M. Matthias, I.H.M.,
was an inspiration.

CHARLES STINSON Los Angeles Times

All six of the Immaculate Heart
High School actresses shown

on the opposite page 

will be Drama Majors

in September at the College....

And King Lear is about to change his

mind and have six daughters

instead of his usual three.

It was not just another high school performance.

It was not just another GOOD high school performormance:THE BOYFRIEND



Sister Ruth Marie, Drama teacher at Immaculate Heart High School and her seniors from the cast take a moment out to remember THE BOYFRIEND.

Left to right:

Judy Johnson
Vicky Mitchum
Eloise Braun
Judy Sternad
Debby Applebaum
Bernardine Gluck
(not in photograph)

Sister told us we'd be better painters if we saw "The Boyfriend" and that's the way we felt when we came back to class.

It was fresh and bright and so very, very alive! It was enthusiastic! During the show I thought of all my friends and I wanted them to be there, and afterwards I made them all regret missing the fun.

I think maybe I do paint better for having gone, and I know I have more respect for people-- especially high school people! They sure can accomplish great things! Mary Ahern'60

It was a gem of a performance---one of those in which it is not necessary to make allowances for the inexperience of the cast--- one of those which make a person wonder how any other cast could do it

justice
Off-Broadway or on.

Mike's Mary Ahern'60 (see IRREGULAR #8)

was allowed leave of absence from a college painting class to see the last performance of THE BOYFRIEND.

Mike and Mary will be wedded in the summer. then we'll lose Mary to Omaha because Mike will be turning into a doctor at Creighton University.

RKO MUSIC WILLED TO I.H.C.

entire music collection of RKO Studios on West Coast

Junior Art Major Carol Woodaman's Dad is the man responsible for steering this great gift to Immaculate Heart. We thank him for it and for Carol.

"RKO Music Collection"

The studio went out of business and decided to give the collection to IHC on the stipulation that it be kept intact. Included in the collection are the actual music and some orchestration of popular, semi-classical, and classical pieces plus an extensive catalogue of all the works.

The collection also includes anthologies, reference and research books which can be found in the main music library room on the second floor.

Any student body member may borrow the music over night. It is subject to the same regulations as the records in the main music library.

SISTER MARY NICHOLAS, I.H.M., CONDUCTOR



Immaculate Heart College Community Orchestra

Write to
CALENDAR OF EVENTS
2021 North Western
Los Angeles 27

Ask to have your name put on the mailing list. It is free. Please note that this is a different address from that of the Art Department. We might add that it is a REGULAR BULLETIN--- once a month

VIOLIN I

Barbara Purmort,
Concertmistress
George Sidoroff
Timothy McIntire
Louis Medel
Michael Nieto
Linda Rose

VIOLONCELLO

Joan Rodman, Principal
Richard Huffman
Louise Maniccia
Stephanie Brice
William White
Lucinda Vreszk

OBOE

Miriam Karr
Elizabeth Griego

TRUMPET

James Travis
Frank Escrante

CLARINET

Marilyn Spain
Judith Duchac
Janice Bettencourt
Karen Robertson

TROMBONE

Roger Ingman
William Snaer

VIOLIN II

Yolanda Venegan, Principal
Katherine Fukami
Carmen Kock
Edith Ronay
Catherine Ucker
David Ucker
Annabelle Nye
Norma Underwood

STRING BASS

Diana Cisneros, Principal
Gary Karr
Marilyn Mayland
Jane Russell
Carole Burdick
Ann Cicinelli

BASSOON

John McRae
Betty Lynch

PERCUSSION

Eileen Cirillo
Gary Zach

HARP

Holly McIntire

TIMPANI

Richard Lindenauer

VIOLA

Dorothy Cotton, Principal
Jeannine Wagner
Anne Rodman
Micaela Myers

FLUTE

Dorothy Stark
Claudia Halbert

FRENCH HORN

Charles Mack
Donna Koepke
Robert Maxwell
David Crites

ORGAN

Paul Connelly



The Immaculate Heart Trio—Sister M. Denis, Sister M. Mark and Sister M. Anthony

Capitol classics

The Sisters have been asked by
Capital Records to make another
record in the Fall

These Sisters, who actually are sisters, have played chamber music together since childhood. This reinforced relationship perhaps accounts for the singularly harmonious ensemble of the Immaculate Heart Trio.

Schubert's Trio No. 2 in E-flat, Op. 100, recorded for Capitol (P-8442, \$3.98). The performance has spirit and depth to match the marvelous music, as well as a warmth, sincerity and nimbleness that is not often encountered.

Chamber Music Performers

Late September to December

Concert Tour

Principally for Colleges and Universities

The Immaculate Heart Trio

● NOW is the time to make arrangements with:

New Artists of America

Right Reverend T.J. Quigley

222 Orchard Place

Pittsburgh S.S., Pennsylvania.

Sigma Alpha Iota, the National Professional Fraternity for Women will hold its convention in San Francisco August 6 to 10, 1959. The Trio has been asked to play a new trio by Ross Lee Finney. Remember August 6 to 10 at the Mark Hopkins Hotel.



The Art of Sister Corita

By MIV SCHAAF THANK YOU

WESTERN OUTLOOK is published monthly by Western Family Inc., 1300 North Wilton Place, Los Angeles 28.

MARJORIE NYROP
Associate Editor



EVERYDAY ART
*at Immaculate Heart College,
Los Angeles*

Sister Mary Corita, I.H.M.

EVERYDAY ART

VOLUME 37 WINTER 1958-59

*Photography and layout on cover
and the next eight pages by Sister
Mary Corita, I.H.M.*

AMERICAN CRAYON COMPANY
SANDUSKY, OHIO

LITTLE HEART for s.m.c.

We dare not displease her
for it angers the gods, the nature,
the love she lives.
Such talent, not veiled, but
bowed to humility — vitally alive.
She waits to hear the unknown
to treasure, ponder, at last enjoy.
A tall stock of grain stands,
rooted yet flexible to new storms
Her kingdom expands, dilates, lightly
explodes, leaving glittering ashes
rumbling flames — just enough
To show Him her secrets
that He alone knows

TERESA DELGADILLO
The Gesture, III, 1

Gesture Staff Praised
For Their Latest Edition

Edifying comments on the recent edition of *The Gesture* have been received from several colleges throughout the country. Walter Kidd, poet and full professor of Creative Writing at the University of Michigan, was especially complimentary. According to Dr. Kidd, *The Gesture* is "a distinctive college magazine both in makeup and content. 'To the Wind' and 'Touching Echos' reveal a sensitive and vital talent in Sharon McGuire. Her poetry authentically glows." Dr. Kidd also praised Carol Cosner, Mary Ann Christopher, Karen Robins, and the other *Gesture* contributors.

By KIRK McDONALD

The other day as I was walking along a crowded downtown Los Angeles street I spotted an elderly man marching along with flying white hair and a fanatic gleam in his eyes. He was wearing a windbreaker type jacket which was almost completely covered with pasted- and stitched-on mottoes. "Prepare to Meet thy Maker," "Jesus Saves," "Moses Speaks to Me," "Hellfire Waits," any number of terse religious statements. Some of the phrases were cross-stitched in bright threads, other were clipped from magazine and newsprint and carefully pasted together, still others were drawn directly on the fabric of his jacket in India ink.

Despite the sombre character of many of the mottoes, the jacket was an immensely cheerful composition, a bright dazzling collage. It took a moment for me to remember where I had seen something like it before, something equally exuberant and uninhibited. The man's jacket, I suddenly realized, was conceived in the same spirit as much of the work produced in the art department of Hollywood's Immaculate Heart College.

One of the theories of the two remarkable teaching Sisters at the college is that popular art, art created by ordinary people, untrained and untrammelled by professional standards, has a validity all of its own. It is likely to express a joyfulness and a freedom which are often lacking in the works of professional artists

Neonuo Betch "Lally Breeze"

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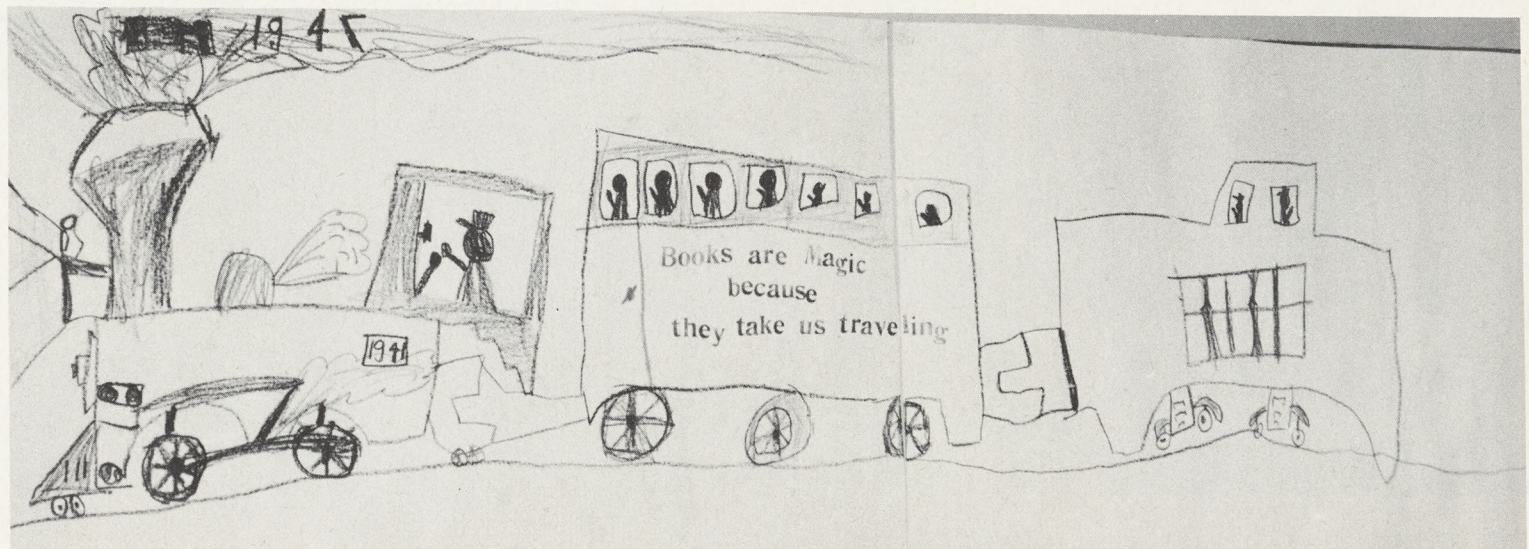
the Gesture

Volume III, Number 1

The novel by Dr. Fallon Evans
"The Posted Pillar" will appear
in the Fall and Winter issues of THE CHELSEA REVIEW



Curator Wescher of Paul Getty Museum visited
Art Department at I.H.C. before the curtain
rose on "As You Like It" THANK YOU THANK YOU



Sister Stephanie, Principal of St. Matthew's School in Long Beach, invited us to see the Book Fair.
Among other interesting bits was this first grader's poster.(Teacher:Sister Mary Gretchen)

The fact that conformity and lack of creative insight work counter to the very survival potential of the human race is obvious. Extensive psychological tests have shown that this mysterious latent quality "creative imagination" exists in almost all children to a high degree up to the age of five or six. Only with the beginning of school are the last buckles on the strait-jacket of conformity "adjusted." The constant noise level of restrictions and prohibitions narrows down to a mere trickle the number of us who still retain any original insight and have the courage to voice it. Beset by associational, cultural and emotional blocks, the individual's opportunity for autonomous thought processes all but vanish.

Chad Oliver in his novel *Shadows in the Sun*, says: "... he had to figure it out for himself. That sounds easy enough, being one of the familiar figures of speech of the English language, but Paul Ellery knew that it was not so simple. Most people live and die without ever having to solve a totally new problem. Do you wonder how to make the bicycle stay up? Daddy will show you. Do you wonder how to put the plumbing in your new house? The plumber will show you ...

But—how do you deal with a Whumpf in the butter? What do you do about Grlzeads on the stairs? How much should you pay for a new Lttangnuffel? Is it okay to abnakave with a prwaatz?

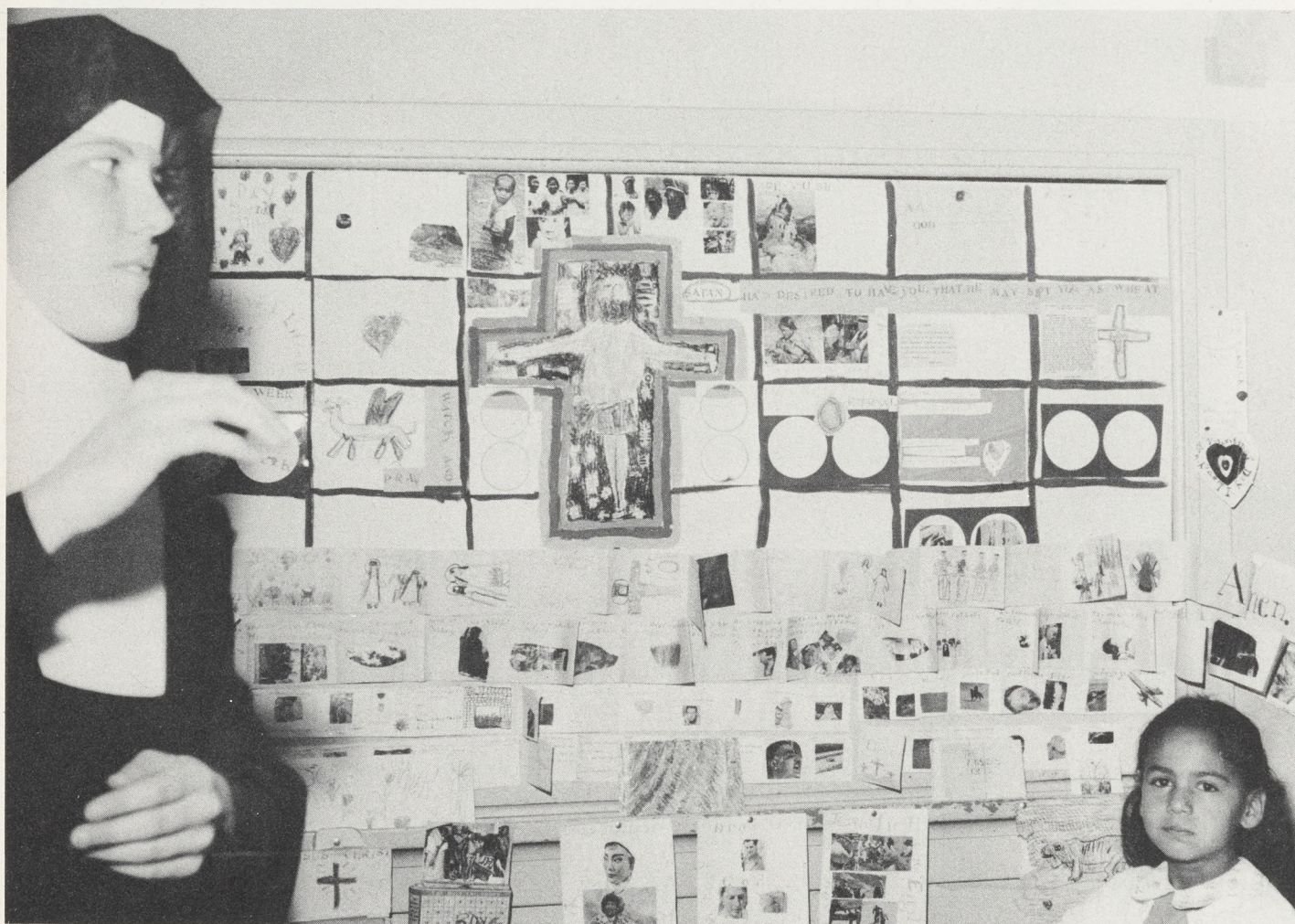
March 1959

Why, how silly! I never heard of such things. I have enough problems of my own without bothering my head about such goings on.

A Whumpf in the butter! I declare. **INDUSTRIAL DESIGN**
A situation completely outside human experience. . . ."

Creativity vs. Conformity by Victor J. Papanek

A child's natural wonder at the world around him is a joyous thing. The freshness of his outlook can wipe clear our vision, dimmed by familiar acceptance and the silt of time. One of the special privileges of parenthood is the second chance it gives us to see with untarnished freshness, "the world that seems to lie before us like a land of dreams, so various, so beautiful, so new." (Matthew Arnold.)



Sister Arthur of Our Lady Queen of the Angel School

Mrs. Nancy Swift '54 joins her husband, Dick in the Catholic Faith on Saturday, May 2... Our loving congratulations to both ALSO, Dick Swift JUST WON THE TOP PRIZE? "The Cardinal Newman Award" of \$250 for the best work of art in the Religious Art Exhibit at the University of Illinois



In Sister Artnur's class
 each child made a branch
 to represent himself
 and fastened it
 to the "VINE"
 which they hung
 in the room...
 "I am the Vine
 you are
 the branches".



ART EDUCATION AND THE ORDER OF THINGS

EDUCATION NOVEMBER, 1956

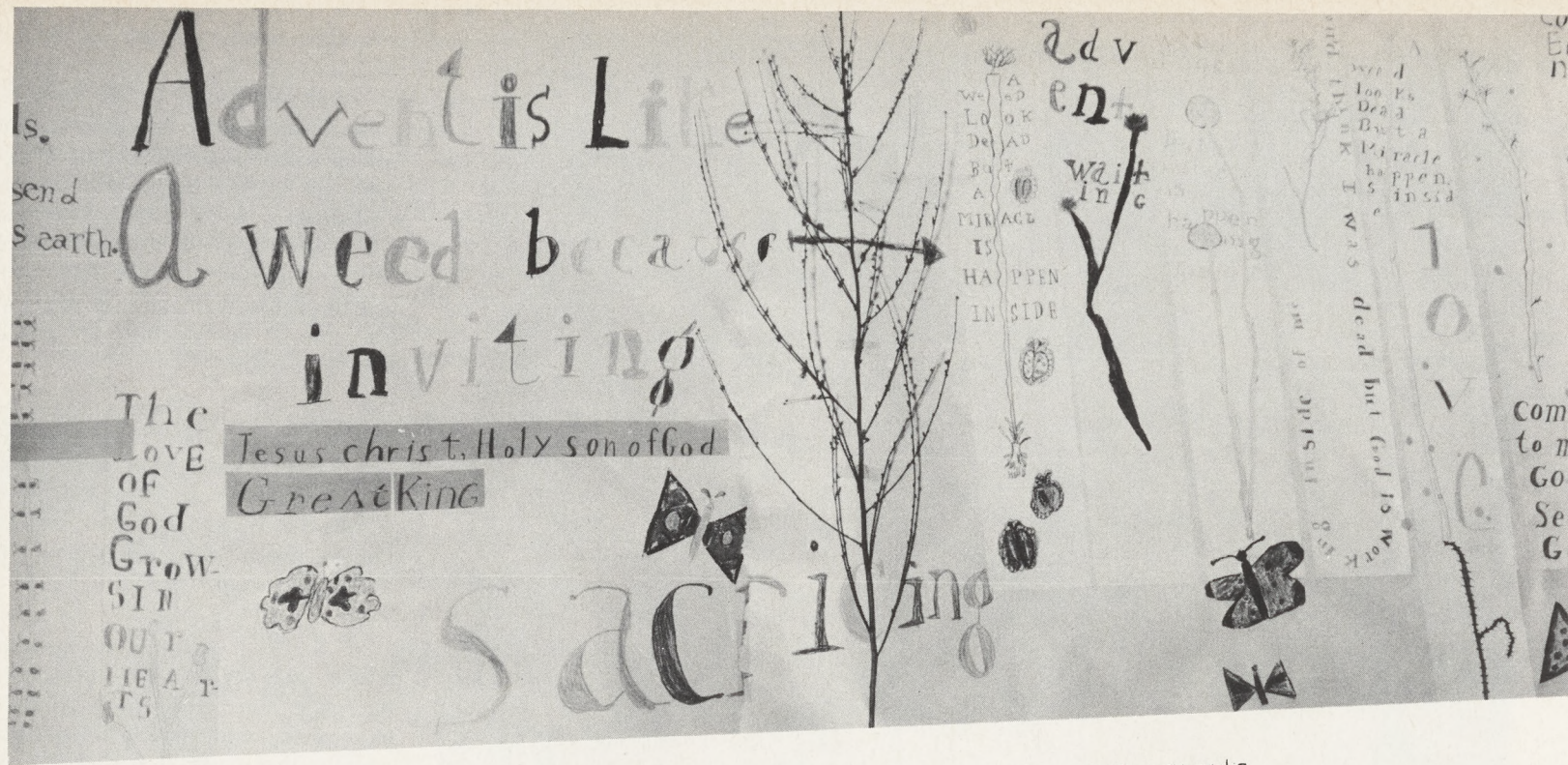
But today's human being has lost his contact with things. He can no longer reach the heart of the matter. That is why education today must be concerned with re-opening of the eyes and ears of man. For they are indispensable channels through which man may recapture his sense of the absolute, his at-oneness with reality.

Educators must accept the responsibility for the truncated personalities of those whose intuitive life they have left to chance. A mastery of surface knowledge can stifle the intuition and prevent man's reaching into the essence of things.

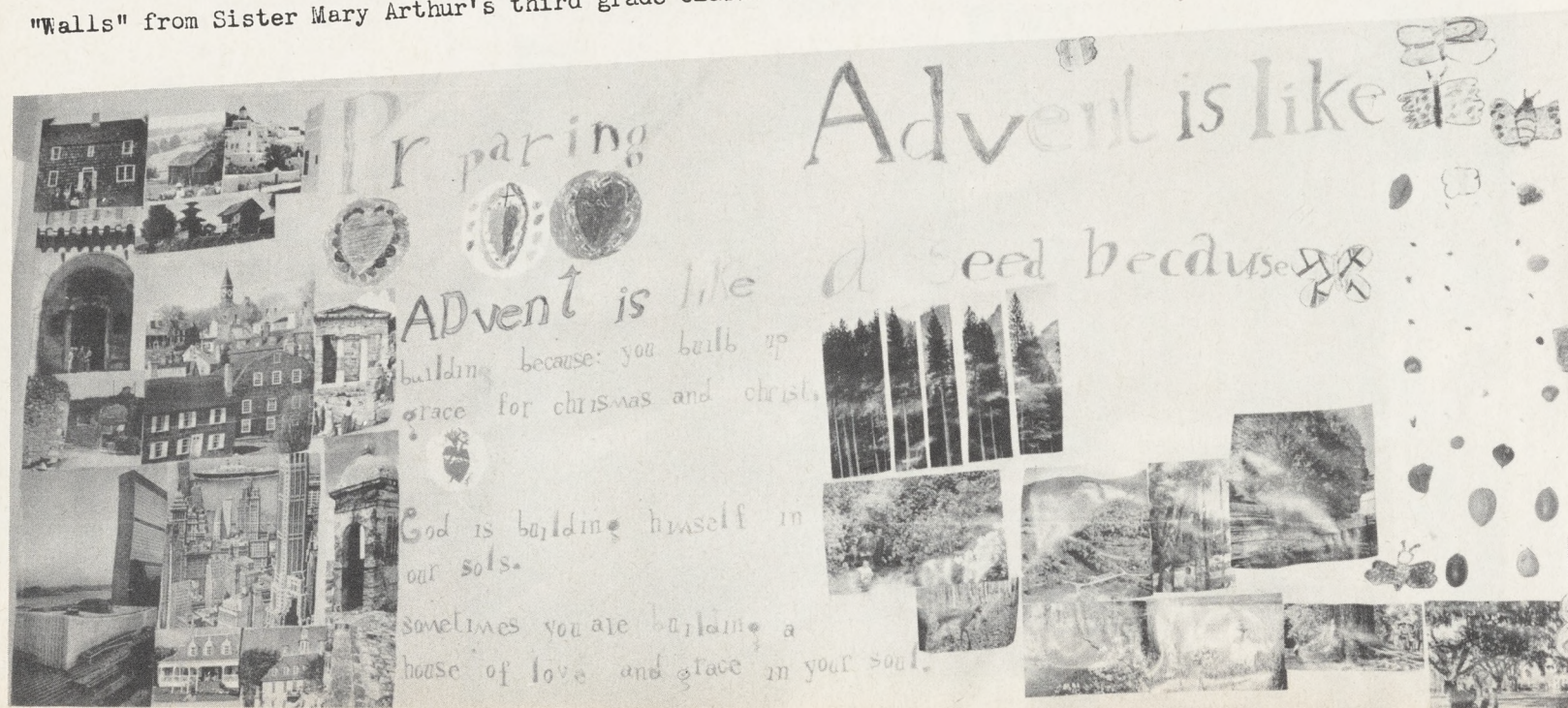
It is not an educator's duty to teach art. It is not even possible for him to do so. His responsibility lies in removing the obstacles to sight and sound so that the child may freely make contact with those intangible levels where art and life are one.

It is only art that makes man fully human for only art exercises all of his sensibilities.

There is a widespread prejudice which prevents the development of the majority of men on this highest natural level. It is the prejudice concerning talent: "Some people have it and some don't." This may be true with regard to what most people call talent: the easy manipulation of tools; the skill-full representation of the surface facts of nature. This two-fold dexterity has reached dazzling levels of virtuosity in some individuals. But the abode of art is unpredictable. We find it frequently in works that show no skill. We find it missing in the pretentious achievements of the virtuoso. Art is born of living. It has nothing to do with cleverness or so-called talent. *Sister Magdalen Mary*



"Walls" from Sister Mary Arthur's third grade classroom at Our Lady Queen of the Angels



Let's Celebrate

We wish more of you knew Louisa Jenkin's way of celebrating one's own birthday.... Louisa of Big Sur, California, sent the IrregULAR Bulletin a nice little check.



← rocco yervasi

(See IrreGULAR BulleTIN #13 page 26)

flies out from New York to visit

his Alma Mater

IMMACULATE HEART COLLEGE

and finds himself with a temporary job

holding up the stage scenery made by

Sister Arthur's third graders so

that Sister Corita could photograph it.

.... Visitors to I.H.C. usually end up

with a job of some sort....How did you

think we managed ?



This stage scenery has

given us an idea to take care of our

desperate need for space...Do any of

you have some old ladders to spare?

\$10 Million

Expansion

College

PROGRAM



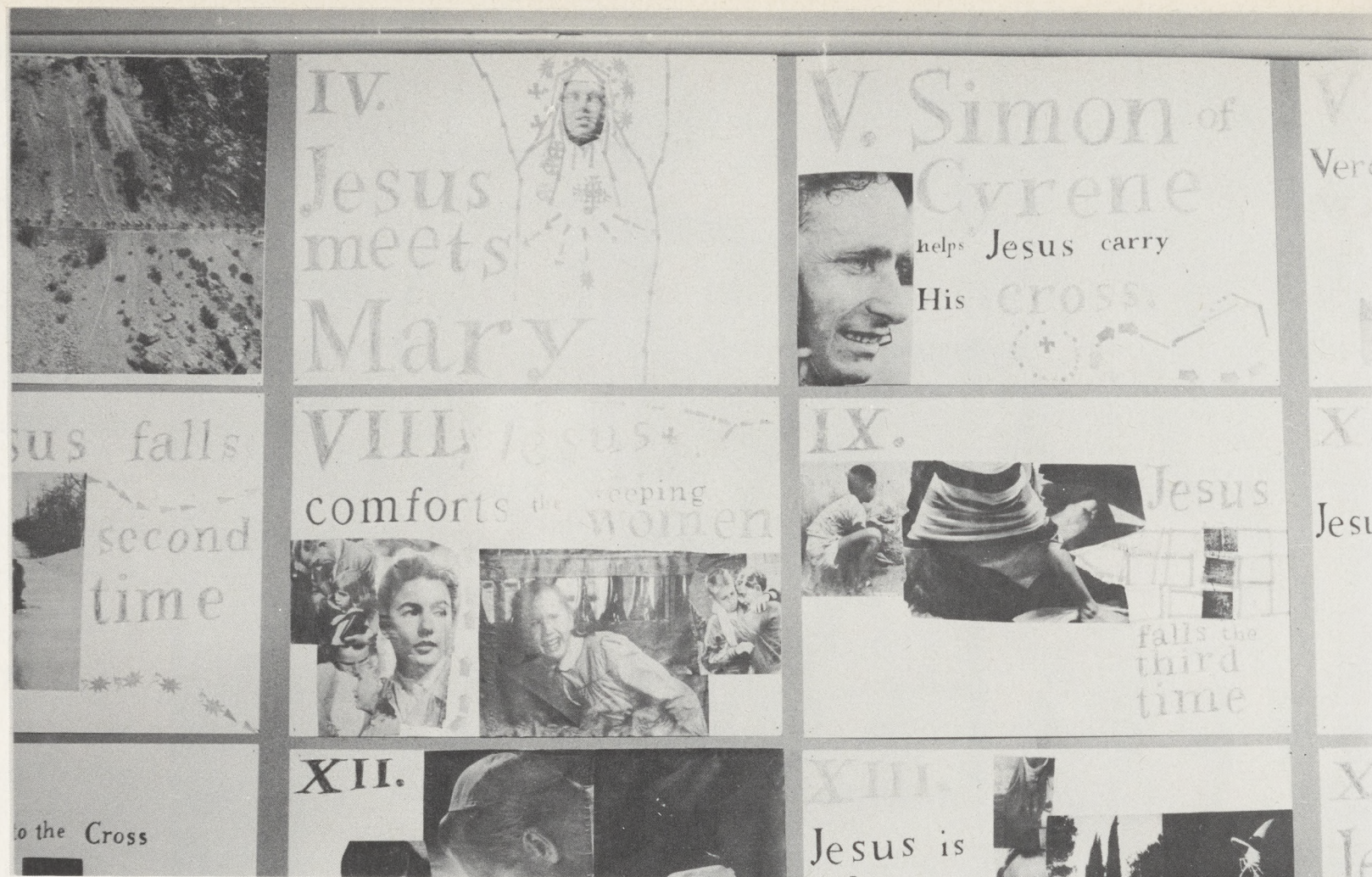
Make checks out

IMMACULATE HEART COLLEGE

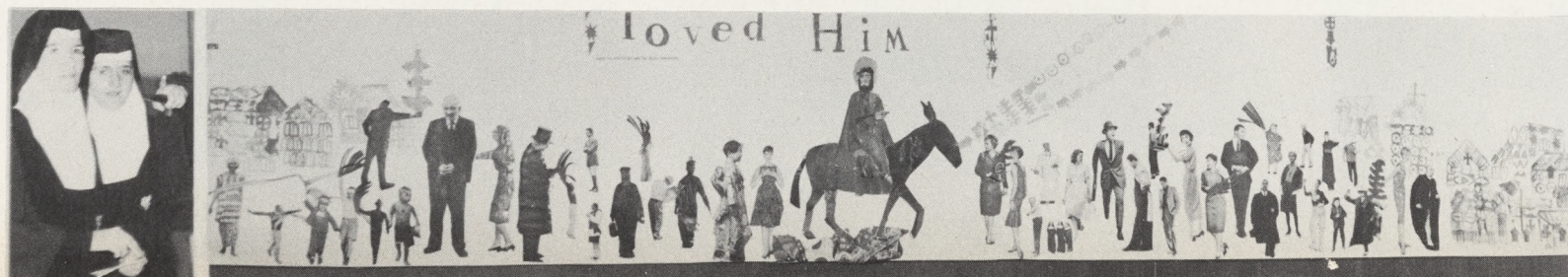
5515 Franklin Avenue

Los Angeles, California

Sister Jeremy (Art Major class of 1952) teaches Art at our Lady Queen of Angels High School in Los Angeles. These "Walls" and parts thereof were seen in her classroom during Holy Week this year.



'What the World Needs Is to



Sister Chrysostom C.S.J. was an English major at IMMACULATE HEART COLLEGE two years ago. On her off hours she used to browse around the Art Department, dropping good ideas and picking up good ideas for teaching her eighth grade students. She dropped and picked up so well that we thought you might enjoy the letter she wrote to Sister Mary Corita to use as she saw fit in her WORKSHOP FOR TEACHERS AND PARENTS about this dropping-picking-up process.

Sister Chrysostom died on the Feast of the Annunciation this year.

We reprint the letter *on* next *Page* from Sister Mary Corita's almost-publication "WORD-PAGES", knowing it will help other teachers relate things that should never have been separated.

Recapture Joy'

Cardinal Cushing, the Archbishop of Boston, said

"If we would recapture joy," the Cardinal said, "then our motto must be: Go Back.

"Not back to the old times when there were no machines, no factories, no railways nor airplanes nor television nor newspapers, but back to religion, to the spirit of faith, to a joyful view of life, to abstinence and self conquest, to honesty, loyalty and love—to all those higher things so scornfully regarded by modern men.

I thought you might be interested in a sketchy resumé of some of the things we tried to do during the first semester. Really, I'm getting so involved in this description because your brother mentioned a "sense diary" and I wanted to tell you that we've worked on this idea, but as usual everything works in together so tightly that it's hard to start anywhere except at the beginning of the year.

When--I centered classroom decorations on "ALL THE WORKS OF THE LORD BLESS THE LORD"--how rich it proved! I had found odd leaves and pebbles and shells to mount for the first day, but the youngsters soon had brought insect collections, nuts and seeds and burrs and all sorts of "works of the Lord." (We were studying and choral reading the "Canticle of the Three Children.") All the while we were talking about using our eyes, looking about us, enriching our lives with enjoyment of the beauty God has placed in the apparently insignificant objects surrounding us. Children from other grades were bringing in horse chestnuts and sticks of driftwood. I'm told that because of these displays some refer to me as the "Science Sister"--than which nothing could be further from the truth. But I do think it's fun to watch the littler ones come in casually after school to see what's new.

Also, early, we each began to keep a LIST OF LOVELY THINGS. That is, we tried to

exercise our powers of observation and select each day something beautiful, common in our lives, but perhaps overlooked before. We would study this one small thing, "contemplate" it (as per Father Vann's "natural contemplation"), then attempt to describe it in a brief phrase, using words that would make the rest of the class see or hear or smell or feel the very individual beauty experienced by the writer. We had read together James Thurber's THE THIRTEEN CLOCKS (different from his other writings, a fairy tale), and enjoyed most delightful---and painless---lessons in alliteration, rhyme and rhythm, onomatopoeia, simile, and metaphor, etc. We tried to employ these in our descriptions of LOVELY THINGS. I must be frank and admit that we were not always successful in getting the ideas across; sometimes we were just carried away with words. (Sometimes we were just too busy, but for some weeks I took about ten minutes of English or Literature each day to enjoy every child's LOVELY THING. The intensity of concentration, while they were working, even at recess, the rather frustrating groping for words in itself was, I believe, a profitable experience.) We began to think of words as something more than names of things we want.

Sister Madeleva just told me that she has her youngsters arrange LOVELY THINGS each week against colored paper on the narros shelves that she has in her classroom. We have only the top of the cloak room cupboard for display space; perhaps I should be improvising something.

In November we drew upon our Lists to write "Te Deums of

Personal Thanksgiving," of which I'm enclosing a couple of copies, these being the "sense diaries." (Is this what he means?) It was hard to select papers to send you as examples, because so many had an equal number of good parts, mixed with many weak parts. But you can get the idea; don't bother to return them. Did I mention that to introduce this, we studied the Church's thanksgiving hymn, the Te Deum, and used it for choral reading?

The obvious assignment for a number of art periods was contour drawing--at first of simple LOVELY THINGS (still trying to find and delineate the peculiar characteristics that make this leaf or pebble different from any other). Then contour drawing of our hands, for another bulletin board, Purgatory--very striking. Then backs of heads, and profiles of classmates. For profiles we turned every other desk sideways to make squares. I've found this contour drawing a real aid in helping our restless young adolescents concentrate. And they enjoy it, at least after their first struggles.

May I add another note here? Remembering Father Vann's remarks about this natural contemplation preparing the individual for prayer, helping get the senses recollected and focussed, I think it fits in here. It seems to me, that this art and composition work provide a certain background for religion and practical Catholic living. The Sodality is supposed to be the laboratory of Catholic living, so I'm seeing another correlation. I was impressed with Father Jasinski's

lament (he's been teaching at Orange for the last three summers; a brilliant, holy Polish exile) that so many adults have passed all through Catholic schools without ever hearing a real lesson on prayer. And so I determined to use one Sodality spiritual meeting each month for instruction--on various aspects of prayer, using Father J's wonderful notes, the understanding of which--especially the lectures on acquired contemplation--is greatly aided by the preparation through "natural contemplation." And eighth graders absorb these lessons like sponges. Had you heard about Father Jasinski? His conferences on prayer were the most practical I've ever heard. The notes are verbatim, and might be hard to follow for one who did not hear the conferences, but I know you'd love his ideas and examples. Ask Sister Madeleva; I think she has the notes. Or maybe when I can get up there...

Autumn is harvest time, and looking about us for LOVELY THINGS led to lots of fun with a "Beauty in a Bottle" project---but you know all about that. However, that led on---many of the youngsters had filled their bottles with various kinds of seeds and beans, Indian corn, etc. And one day a young artist, out of a clear sky, handed me a drawing he had titled "Queen of Autumn". Soon the two were linked together and we were busy with a mosaic on the same themes, using seeds and beans: Indian corn, split peas, bird seed, castor and kidney, butter and navy beans, etc. ad infin. Another rich experience, and we were proud of the result.

I had thought that this seed mosaic would be a natural springboard into the SEED project I'd wanted to try this spring (outlined on the LIGHT PAPER). But I guess God had other ideas. I'm trying to think how it would have worked out. One of the grade school teachers, and one from the high school, living at the Motherhouse, wanted to try it, so we'll see how they do it.

Have patience for one other activity? Our Religion course is based on the sacraments. I returned to plan this year's work fired with enthusiasm for Father Vann's ideas and comments on the teaching of the liturgy without neglecting the natural symbols through which God has always "formed" the mind of men, symbols that were assimilated by the Church who still uses them today, although so many of her children have ignored that side of their nature which learns by the analogy of symbolism. I found very stimulating ideas in Roquet's Christ Acts Through Sacraments, which I was using as a reference. Baptism introduced the beautifully rich water symbolism. Roquet classifies it under four headings: Water is the Great Mother, it is the Death Dealer and the Life Giver, it is the Purifier. The study developed along a pattern somewhat similar to last year's LIGHT. We found mythological and literary references to prove our points. The scientists were very impressive in describing the ages in which water covered the earth, how the

first living creatures came from the water, how life depends on water now. How this broadened and deepened the catechism study prescribed! Then we found and mounted under the four headings, pictures--and they brought beautiful ones: dew drops on orange blossoms, rain and rainbows, flood devastation, erosion and irrigation, and on and on. We studied the prescribed literature unit on the sea and each made a black and white collage illustrating one of the poems he had chosen to memorize.

We used our wall-full of Water pictures as a taking-off place for prose poems on an "I Am Water" idea. A little vague about the personification at first, the variety of pictures helped the youngsters, and they found many good ideas. I included a couple of examples of these too. As for art here, drawings or designs or something, besides the collages I could think of no other assignments concerning water. Can you--for next year, maybe? --Just now, I'm thinking that they could have made holy water fonts for their homes: clay is not hard to get, and there's a place in Fullerton that glazes and fires such small things inexpensively. We did not neglect the catechism requirements at all, we studied the questions and the history and the ritual and all that is usually included, but I personally felt that baptism studied thusly meant much more to me, and the youngsters were quite filled with it.

The above is a letter from Sister Chrysostom C.S.J.

(Turn back preceding page)

CHEESE

MEAT

FRUIT CAKE

TRAPPIST CHEESE • FRUIT CAKE • SMOKED MEATS • ABBEY OF GETHSEMANI, TRAPPIST, KENTUCKY

Send to Abbey of Gethsemani
Trappist, Kentucky

for an order blank or if you are
in a hurry may we suggest these

#66.....an assortment of cheeses.....\$5. 50
#200.....a two pound fruit cake.....\$3.95
#7088....four pounds bacon and sausage.\$4.75

They make interesting gifts
and the monks will see
that they arrive
with your card enclosed
on the proper date
(or thereabouts).



Thank You Very Much

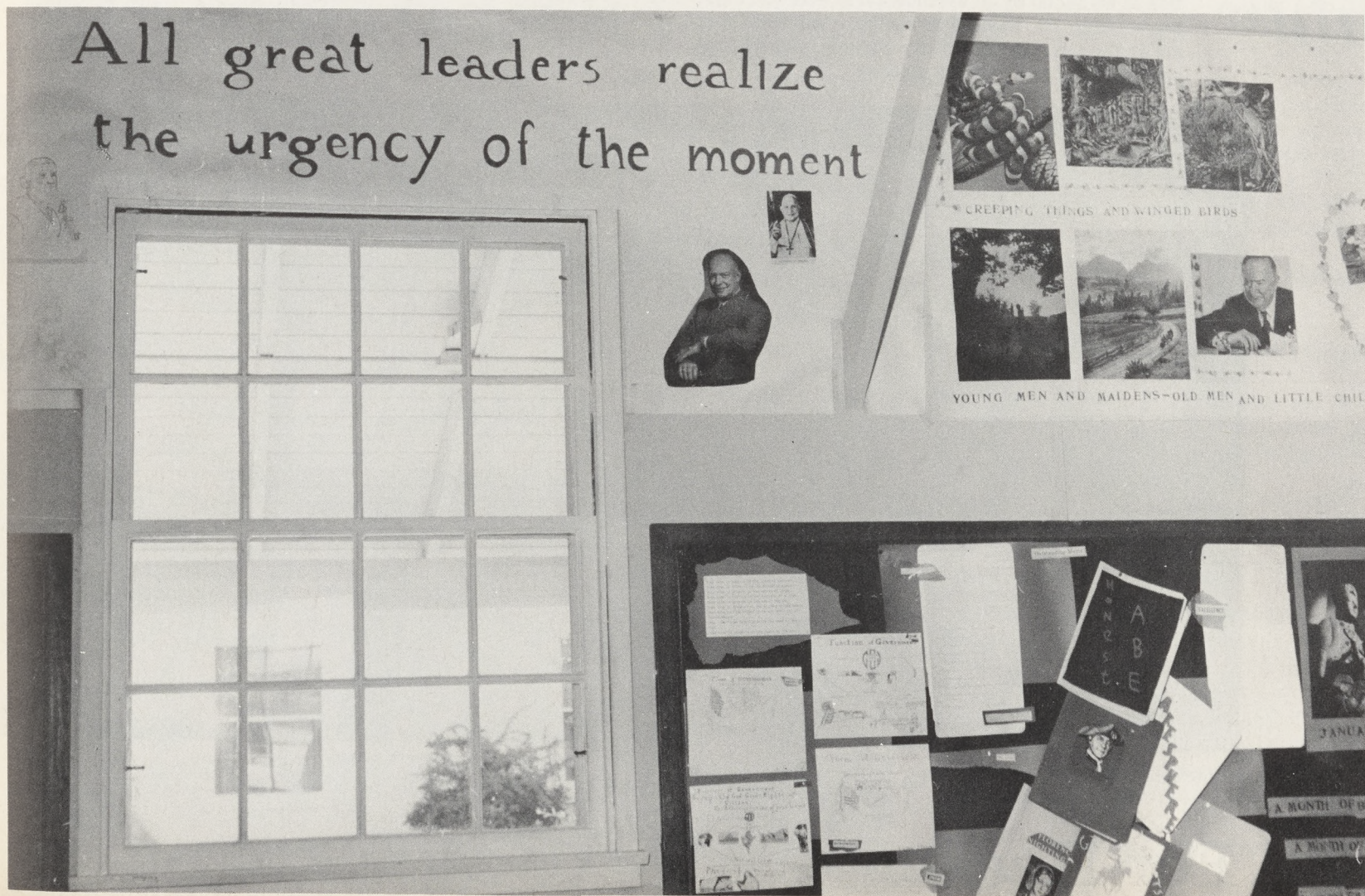


Sister Lucia, I.H.M., keeps her eighth grade classroom looking like this at St. Theresa's School in Palm Springs, California.

TO BE ABSENT FROM REALITY IS NOT RECOLLECTION

Recollection should be seen not as an absence but as a presence. It makes us present to our true selves, present to reality here and now, present to God, present to all things in Him.

Thomas Merton
© Abbey of Gethsemani, Trappist, Ky.



But where would the billion dollars come from?

We don't really need a billion
but we need space and somehow or other it
seems to be just as unavailable

106

New Museum Nears Reality

Tax Funds Plus Private Money Assure Early Start on Project

Plans are going full speed ahead toward the erection of a 120,000 sq. ft. art museum in Hancock Park, according to Dr. Richard F. Brown, chief curator of art at the Los Angeles County Museum, who will become the new gallery's first director.

Congratulations

to the people of Los Angeles County

....and we are happy to be among them.

Sister Lucia's 8th graders

at St. Theresa's
in Palm Springs
made this calendar
and the poster on
the opposite page



Did you mail your envelope? you don't really have to...
but we would love it if you would.

The word is tithe. It's the old-fashioned word for the good and beautiful tenth of his earnings that man

once set aside for something
he deeply believed in.

It's National For-Heaven's-Sake-Week!

Dr. Frank Reilly of Loyola University's English Department once sent us these literary criticisms to show us that things are tuff all over.

after three days
of not reading
conversation
is flAvorless

WHAT MOLDS YOUR MIND



the grand gesture is expected of you
with a poignant message more potent than words.

"Incidents in the Life of My Uncle Arly"...Edward Lear

O my aged Uncle Arly
Sitting on a heap of Barley
Through the silent hours of the night
Close beside a leafy thicket
On his nose there was a cricket
In his hat a railway ticket
(But his shoes were far too tight)

This is a good poem because it is easy to understand. A child could define every word in it. Further I have an uncle who is just like the poet's uncle. My uncle drinks too. You see the poet's uncle drank, and the barley talk talk is meant to mean whiskey which is often made out of barley. At least that is the way it seems to me, and although I don't know much about poetry, I know what my uncle likes. Besides every one has had a cricket on his or her nose; so this poem has universal appeal. It is also down to earth, since crickets can't jump very high. Note the pathos in the last line

* Sonnets from the Portuguese #43 ...Elizabeth Browning

I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace

She's stuck on this guy.

* "Ode to the West Wind" ...Shelley

I fall upon the thorns of life! I bleed!

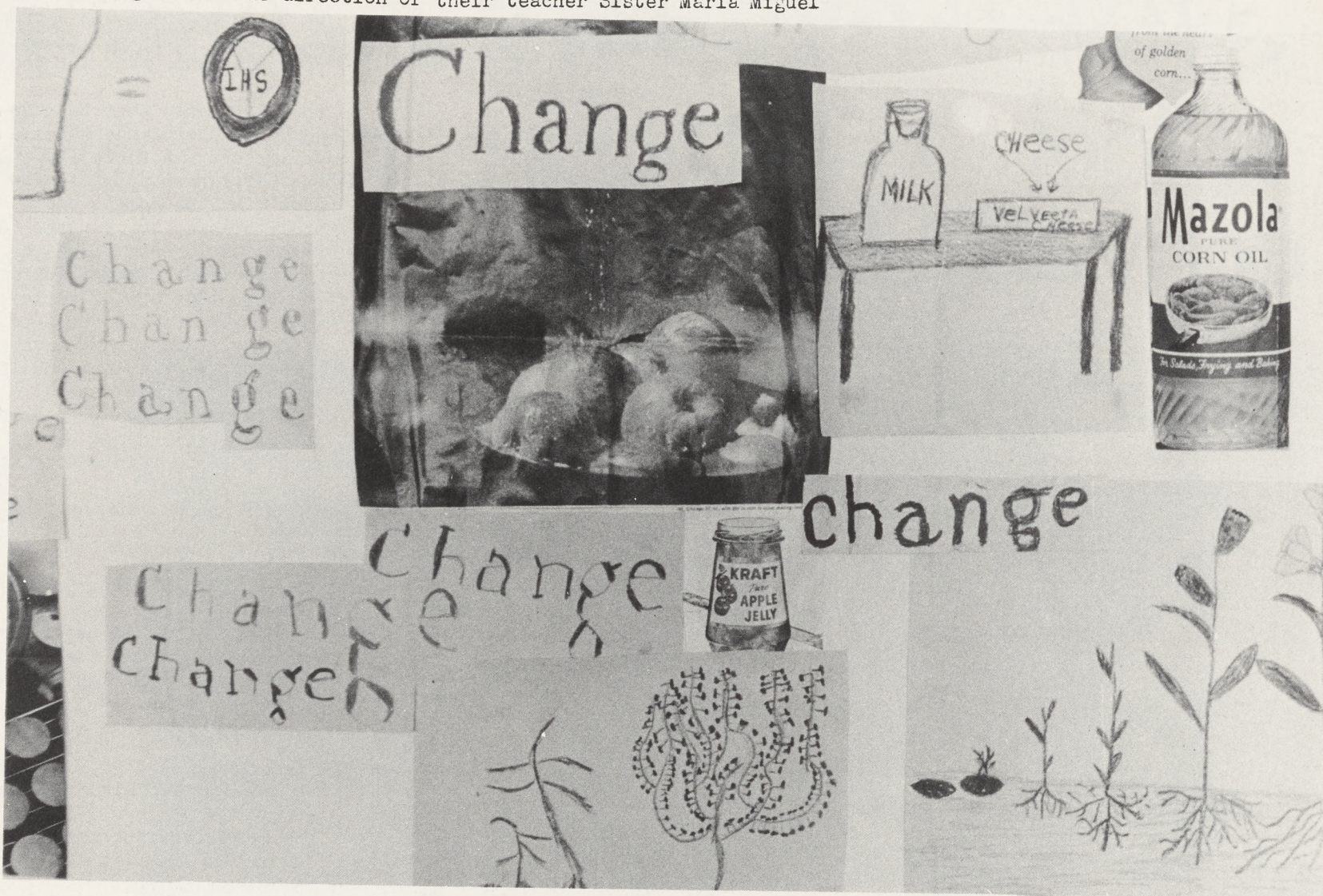
He's clumsy

"Ode to a Nightingale"....Keats

O, for a draught of vintage that hath been
Cooled a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provencal song, and sunburnt mirth!

He's thirsty

Mission Grammar School, San Luis Obispo...A "Wall" made by children preparing for First Holy Communion. It is a detail showing a wrestling with the concept of change under the direction of their teacher Sister Maria Miguel



A fuddled lady
once asked Victor Hugo,
"Is it easy to write an epic?"
"Madame," he answered gently,
"It is either easy
or impossible."

Thanks to A. F. KEY,
MANAGING DIRECTOR

★THE COSTE HOUSE, 2208 AMHERST STREET
CALGARY : CANADA

CALGARY ALLIED ARTS COUNCIL

We now have two Alaskan carvings for our collection of things which we cherish

They added a wall

Mission High School, San Luis Obispo, California.



(See page 28 for price of banner strips used by Sister Ann Paul's high school Art students in making this "wall")

*the grand gesture
is expected of you*

Sister Camillus' students
made both the "WALLS"



SUMMER SESSION ART EDUCATION WORKSHOP

at Immaculate Heart College
June 30th to August 7th

UNDER THE SUPERVISION OF SISTER MARY CORITA





Joan Gabriel '58 with her third graders at our Lady Queen of the Angels School

TEACH the EASY way

Why must we become as little children if we would enter into heaven? Because they have the gift of knowing things for what they are....A little boy asked Santa for a horse. the parents bought him a rocking horse in keeping with his tender years...He said, "I don't want a horse that's made of wood, I want a horse that's made of horse. ..



Sister Camillus, C.S.J. at St Victor's (7th and 8th)

A few weeks ago Sister Mary Corita gave a slide talk to the
 Novitiate of the Social Service Sisters



Mistress of Novices Sister ELIZABETH

Would that we could learn again the secret to fifty days of celebration. It is so easy to fast and do penance for forty but so hard in our modern chrome living to rejoice for more than one day. Father Ed Hays of Kansas City, Kansas

Never underestimate the power of a woman

Dear Sister Magdalen Mary
 e.e.cummings likes celebrations
 (even if he has slighted capital
 letters) on page 35 and ff. in
 "SIX NONLECTURES" harvard

university press, 1954. Since I
 hadn't seen it mentioned in the
 Irregular Bulletin (no year) and
 thought of you when reading,
 the book thought you would like
 to look at it. It often works
 that way.

Best regards
 JAS Elliott

Sister Mary Corita also spoke to the Good Shepherd Sisters
and their charges the other day



Sister Mary of the Angels takes "Interior Decoration" from Sister Mary Corita. She is shown here starting a "wall" on the left-over billboards of the Van Gogh show which County Museum's James Elliott dropped off for us here on one of his trips across the city.

.....
★ We would like to thank the members of the Baylor Theater who used our exhibit and who sent us the record (W4013-LP) "Scriptural Speech Drama, a new Dimension in Communication by the Speak Four Trio" under the direction of Paul Baker.

We highly recommend it for all ages, for all grades, for all families, for all departments.

Quote from #2
Theatre of Artaud
by Navaretta

only theater in America that somewhat fulfills
the Artaudian dictum that the stage space
surround the audience is located in Waco,

It is.

Texas, at Baylor University — as rebuilt by
Baylor's brilliant drama director, Paul Baker.

Water Color Students of Sister Magdalen Mary

Janet Kuhn King
(standing in back left)
will have her
graduation exhibit
in August

For Instant Beauty, Just Add Water

or use canned milk instead
of water---it enriches the
colors.

Mary Ahern
(standing front row)
leaves for Omaha with Mike
in August-----
But she intends to return
some day to complete her
fourth year---
the fact that Janet finally
made it (three children later)
gives Mary hope.

Of course a few of our girls
graduate before the wedding--

It takes both kind-



"It's the Water" that makes the difference



This is the Monday night Watercolor Class. Mr. Garrett took the photographs (Collaged into one by S.M.M.) for TIME MAGAZINE. Perhaps by the time you read this you will have seen the TIME story.

The trains and cranes
The halls and walls
The cartage, the storage
The muscle and tussle

Required to exist
As a student of art
At Immaculate Heart

FREDERICK A. LYMAN

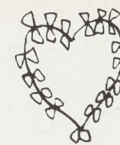
And

P.S. The poetry is like my painting - "Early Fast Year."

The water that has gone under the bridge, that is

Immaculate Heart College

LOS ANGELES
CALIFORNIA



The year's best



Every time an out-of-state exhibit is mentioned in the newspaper we find Esther's name right along with S.M.C.'s

In fact her serigraphs in a Philadelphia show just brought her an invitation from a French magazine to submit photographs and her life story (forgot the name of the magazine)

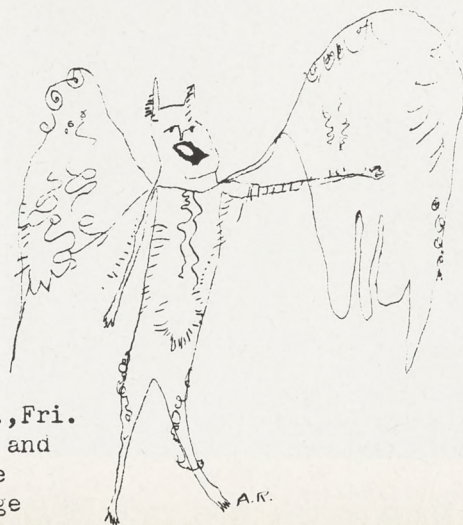
Serigraphs by Students of Sister Magdalen Mary, I.H.M.

Summer Workshop

June 30th to August 7th

Class limited to 20 members

Required attendance: Tues., Thurs., Fri.
Studio privileges every afternoon and evening. Each member makes a large enough edition to make the exchange party at the end (August 7) a success.



Work of Angelenos

Several Los Angeles artists are included in the 28th annual American Graphic Arts and Drawing Exhibition of the Wichita Art Assn. at Wichita, Kan.

Listed in the catalog are Ray Brown, Nelson Clark, Sister Mary Corita, Miki Fujimoto, William Knerr Jr., Esther Lewis and Velma Les Steiner.

Southlanders in Oklahoma Show

Several Southern California artists are included in the Oklahoma Printmakers Society's First National Exhibition. Leonard Edmondson's "Escarpment" was recommended for purchase.

Others invited to exhibit include Ray Brown, John Coleman, Sister Mary Corita, Gerald Brommer, David Glines, Jules Heller, John Paul Jones, Esther Lewis and Wilma Rudeen.

MAKE THE NEWS



Fathe Pacheco, Parish priest from Barbara's home town gets a lesson in the silk screen technique from Barbara. All in the same week Barbara won two ribbons, had her stained glass window chosen for Robinson's Easter Windows and her oil painting chosen for an Exhibit by Loyola University.



China Lake, California
Chaplain's Office
U. S. N. O. T. S.

1959 Kern County Art Festival Breaks All Past Attendance, Exhibition Records

March 20, 1959

Ribbons awarded at this year's Art Festival Barbara Fagnant won a blue

Barbara Fagnant, junior transfer student from Seattle University, won first and second prizes for her serigraphs at the Kern County Art Festival.

and a red ribbon for abstracts



...the idea of beginning a picture with a preconceived notion of how it's going to look when finished has always seemed to me to be illustration, sometimes on a very high level, but involving an implied mystique that really isn't in the painting at all.

MICHAEL GOLDBERG

We find it necessary
to repeat again and again:
We would like to point out
that we do not call our work ART.
We call our paintings GRAPHS
of our investigations
in non-utilitarian areas.
Some of our GRAPHS
are better than others
either because the student
is a more conscientious investigator
or because he is a more facile
GRAPH-maker.
We believe that it is not only VALID
but also ESSENTIAL
for mature human beings
to make serious, searching inquiries
into NON-UTILITARIAN areas
on both the natural level (ART)
and the supernatural level (RELIGION)
Our GRAPHS may not be mature ART
but we believe that they are
mature INVESTIGATIONS.
AND PERHAPS SOMEDAY
when we aren't looking
we will cross
the dividing line into ART.
UNTIL THEN we have a job to do
and we are working hard at it.

HANDCRAFT FROM EUROPE IMPORTERS 777 BRIDGEWAY ED2 1633 PO BOX 372 SAUSALITO CALIF

Send them \$1.00 for a pewter medal #2364.. old folk art..Pieta modelled on a heart shaped medal
We are sending for some of their crucifixes also but they have not arrived as yet. But you'll like.

roy Leaf's

banners (seven of the ten assigned in Sister Mary Corita's ART STRUCTURE class) hang outside his home in Hermit's Glen.



Higgin's colored India Inks were used on old sheets, etc.
The design is equally clear on both sides

it was done



Leaf and KAUZLARICH discuss plans for the AFTER-THE-SHOW party to be held at Roy's home. As this goes to press the party seems to be farther along with its plans than the show (Show is short for GRADUATION EXHIBIT)

Verse Score — Kay Kauzlarich, Art Major Immaculate Heart College, Los Angeles.

Camp Fire Week Marked By Display of Banners

Today is the 49th anniversary of the founding of the Camp Fire movement.
Camp Fire Girls and Blue Birds at Incarnation School have made group banners for use in parades, ceremonials and displays, which are making their first appearance this week in window displays at Reiniess.

The banner project was carried out under direction of Mrs. C. L. Carrico, adult education art student at Immaculate Heart College and sponsor of a Blue Bird group.
Each of the 11 groups at Incarnation made a banner, devoting just one meeting, one hour long, to the project. The finished product, in each case, is a fabric collage showing individual expression. Bright materials were cut, glued and decorated with buttons, jewels, tassels, feathers, fringe and braid. In all, 115 girls worked on the banners.

THEY hang
in perpendicular stillness.
They hang
fighting against the wind —
against being torn from the pole.
They scream their colors in
the sun.
They dance in the sun,
they pray in the sun,
in the shadow.
And when they are still
and you can look,
Look and see ...
Why
how
What — who — why.

The beads stitched
so that the roundness
or the squareness
catches
and holds for a moment
the God-made sun.
Material — smooth,
nubby-woven, silk smooth
to the hand.
And the hand which takes the thread,
and in and out
with a needle
and knots and
cuts and in and
out, is the banner —
The hand is part of the

banner,
the banner part of the
hand and therefore part
of the person.
And people are essential to
the banner
and the making of it
and the praying
and the praying while
making. And the making.
And the young make.
The younger make.
The married — the family.
And the making is
usually an assignment
for a class ...

but becomes more than
just the assignment
because each

1959 THE BRUCE PUBLISHING COMPANY MILWAUKEE
★ Catholic Life Annual EDITOR EUGENE P. WILLGING

Our love and thanks to Iva Mae Carrico who who works all day every Thursday for us--- running our errands, laying out, pasting up, cutting out, sorting, packing, unpacking, filing, etc.

GLENDAL NEWS-PRESS, GLENDAL, CALIFORNIA MARCH 17
1959

with **HIGGINS**

Not only because HIGGINS INK is ideal
but also because Bert Cholet of

HIGGINS is a repeat supporter of IrRegULAR BULLETIn

group becomes
involved so deeply.
First, the assignment —
Do a banner.

After this there is a
discussion
with the class as a whole.

What is a banner?
Dictionary:
Banner: piece of cloth bearing
an emblem, motto, slogan . . .
What is a banner?

For the one making,
The banner is a visible
manifestation of
the celebration
of doing honor
to and for God and
His Mother
and His saints.

Because it is visible
it should be
readable for a
distance —
Perhaps one main
color should be apparent
or
a pattern
or
a group of words.
But it should be visible
from a distance
so that
all
may see
and read
and know
and then
celebrate the greatness
of God
and His creations.

And the banners which are
silent
make the persons
un-silent
even when they are quiet;
for each is
marveling,
wondering
at the grandeur of

the universe and
their part in it.
And celebrating.
And what words
or subject matter
can appear
on the banner
which will give
the most honor
to Him Who made us.
And the words can be
Laudate, Laudate, Laudate
over and over repeated
until the whole cloth
and the whole body
is vibrating with the
idea of praise.
And it can be the
extension of this
idea through a Psalm:
Praise God in His Sanctuary . . .
Praise Him with the clear
note of cymbals.
Laudate.

Or
the words can
be about His Mother
. . . Tower of David
. . . Tower of Ivory
. . . House of Gold . . .
and these words which
are not our own and yet
are really our own
because they
express for
all times
and all peoples
the same
message.
And the pictures
can be of the Mother
or one of the Saints
Mathew — Mark — Luke — John,
the Angels:
Guardians
Powers, Thrones,
Principalities, Dominations.

And we use these because
they have already given
much honor to
the Creator and
we give Him greater honor

by honoring those who
have given their existence to
Him.
And the banners may
illustrate
a part of the Bible,
Jonah and the Whale.
And there
are banners with
towers
and buildings
using all these
references from
words which
are so appropriate for always.

Or one could
make his own words
of love and praise.
It doesn't matter as long as the
words
beat
and sound a
song of gladness and majesty.

And after the words
and the theme or the
words and a picture
or just a picture have
been chosen . . .
the material out of which
the banner will be made
may be chosen.

And the material should be
appropriate for
the occasion
and the people who
are making.

The child.
The child may make the banner
from paper
and crayons with paste and
pretend,
pretend jewels but not
with pretend care and love.
Or the child may use
material
and sew if he is unsure in a
more sure way . . .
And the child
with other children
can make with

the making of the banner
a ceremony and an
experience
in seeing
and living.
And the child may work
on his own banner
or the children may work on one
banner — then many becomes
one —
in honor of the One.

And the children
are no more children in
one sense
and yet they
become more
beloved in their
simplicity
and love
and exuberance of
the making.

And they begin
with the promise
that the banners will
be used in a
procession
with each child
carrying
this piece of praise
on a pole
which he has
attached with
care
and the pole may
be just an old
broomstick once used
on a floor in another
kind of work
and now
decorated,
or used as it appears
in the kitchen.
And it is put on the
pole not only to
make the carrying
easier,
but to hold
the banner high,
high
above the head of the
child.

High so that
God
and His saints
will see.

And when they carry
the banners
the children
will sing, sing
to carry out verbally the
message contained
within the rectangle or the
square . . .
And the banners
sing
and the children
sing
sing in praise.
And the children do
these banners
as an assignment
in their school.

When the college
class gets this
assignment
They talk
of what a banner
should be
and do research
and talk about
the technical
part,
the part of how
do you do the
pole,
what should a pole
be
and how to
finish
a banner.

And they, too, choose
a subject
and begin to
make
the banner.
And the time consumed
in sewing
and picking the beads
and finding the
things to
put into
and on the banner

such as the beads and fringe.
 Old stores and junk shops and old jewel boxes are discovered and seen in a new light, a light which is soon applied to the banner.
 And the banner becomes part of the life of the student because of all the research and its application to other fields and its enrichment of religion.
 And the sewing of the banner is not confined to certain times of the day, but it is carried about to other classes to be sewn on between times on the way to places . . . in this contact other people are made aware of the banner and come to a questioning understanding of what it is all about.
 And they may ask, What is it all about?
 And at first the banner might not need a purpose for them except for the sake of its own existence and because it is a product of beauty and workmanship — with a kind of precision and always with a pervading spirit of love and wonder.
 Wonder that such a thing

might be made wonder that a person might be able to do with the hands what can be done with the hands when the beauty of the banner comes from within the hands.
 And even when the hands fumble they still seem capable of overcoming these fumbles and incorporating them as part of human-ness into the banner.
 And the human-ness is not a mistake, but a mistake corrected which helps teach us how to correct mistakes other than banner mistakes — mistakes in everyday living.
 And the individuals in the college class make the banner with the promise of a procession, too;
 And in this procession the banners which they have made will sway back and forth with waves of majesty and now not only will be able to be seen but also will sound.
 For banners must sound, too.
 And the sound must tinkle, jangle or just swoosh — but sound.
 And if the banners are not used in a procession wherever they are seen they will be

evidence of care, thought, delight, lovingness of material, or just wonder.

And almost the best form of banner making is family banner making . . . Where the experience is brought to each age level and each age level shares with the other the doing and sewing or pasting and the learning about faith and practical matters such as working together and who will pick the subject matter and who will pick the material.
 And the banner acts as a bond between those making it within the already bonded family.

And when the banner is finished it is never really finished, for the one idea suggests another and another . . . This is the compensation for the hours of tedious and not-so-tedious work over the banner.

But the real experience of making a banner is only achieved when the banner is used in a procession.

No matter who has made the

banner — child, family, college student, the procession blesses the banner perpetually — for this is why the banner has been made — this is the fulfillment of why all the beads and precious sounding bells.

There was such an experience for a group of students two years ago.
 In spring.
 And it happened at Santa Barbara, California.
 And because it was remarkable none of the people connected were ever the same again as they had been at certain moments when they were carrying their banners and singing.
 There was a procession in the twilight — around the grounds.
 And in the half dark the parts of the banners shone and at all times could be heard along with the sounds of the crickets and frogs, the sounds of feet and hands grabbed about wooden poles and the banners themselves moving with body motion and their own weight, and the bells on the banners and these sounds were added as embroidery to the sounds of Nature, becoming an integral part of Nature.
 The spirit of celebration felt at this time was one of gladness at being alive and one of solemnity at being alive and being a person.
 And in a certain sense

after this time the banners were not the same
 For they were touched first by the finger of man and material was given an order and shape and unity.
 And then they were touched by the grace of God and given a wholeness and holiness.
 And the banners act as a bond between God and man
 For man prays, prays to God in this way and God speaks to man in silence.
 And a banner is a prayer. They hang in perpendicular stillness. They hang fighting against the wind — against being torn from the pole. They scream their colors in the sun.
 They dance in the sun, they pray in the sun, in the shadow, in the shadow of themselves. And more a shadow of reality, and in the greatness of shadow which is larger than the banner a larger reality manifests itself.
 And as the shadows cast themselves on the ground and create a pattern in the sunlight the people who have made them are reflected in the banners — And God in the people. And there can be no banners without people.

THE MASTER'S DEGREE *Immaculate Heart College* GRADUATE MINORS

1

SCHOOL OF EDUCATION

Sister M. Elizabeth Ann, Ed.D., Dean

a 

Art

i 

History and Political Science

2

SCHOOL OF MUSIC

Franz Darvas, Ph.D. Dean

b 

Biological Science

j 

Home Economics

3

DEPARTMENT OF ENGLISH

Joseph A. Feehan, Ph.D. Cand., *Chairman*

c 

Business Administration

k 

Mathematics

4

DEPARTMENT OF LIBRARY SCIENCE

Sister Mary Lucille, M.S. in L.S., *Chairman*

d 

Chemistry

l 

Music

5

DEPARTMENT OF RELIGIOUS EDUCATION

Sister M. Richard, *Acting Chairman*

f 

Education

m 

Philosophy

6

to begin



ummer 1959

g 

English

n 

Physics

h 

Foreign Language

p 

Speech and Drama

MASTER OF ARTS IN BIOLOGY

No Masters Degree in Art----- as yet

Reverend Denis Meehan

Visiting Professor of Classics from Maynooth in Ireland
Now teaching a graduate course in Scripture at Immaculate Heart College.
Also teaching Latin here and at U.S.C.



SISTER MARY THECLA, PH.D.

Dean of the Graduate School

Father Meehan spoke to the assembly, St. Patrick's Day, on CONTEMPORARY IRISH LITERATURE. The city of Dublin has an alive circle of writers who due to the small market must publish outside the country. We, in the Art Department were so enthusiastic about the talk that Father is going to continue it in a private session for the Art Majors---one of these Friday afternoons.

Marilyn Thomas' "With the Eyes, Blue in Tribute," awarded Honorable Mention, one of three prizes offered in the Literature Division of the Los Angeles area Chapter of the National Society of Arts and Letters. The one act play in poetic drama form was judged from the script in competition with short stories and one act plays. The annual contest was open to artists under 30 in Los Angeles. "With the Eyes" will be produced again during the end of May at the La Jolla Playhouse, directed by Miss Regina O'Connell, an alumna of Immaculate Heart College, Class of '55. Some of you will remember Regina who found time to win first prize for her watercolor in the California State fair of 1952.

Seniors Experiment With Their Class Show

"I can't imagine what's going to happen. It's a ten to nothing chance that could blow up in our faces. But if it happens, I think we will have achieved a tremendous stroke in the direction of experimental theater." Camilla turned back to the make-shift stage in the basement of Rosary Manor



Do you see

what I mean

Well anyway

that is

the way that

I do now feel

about it,

and this is

all that

I do know,

and I do believe

in knowing

all I do know,

The rest will come

considerably later.

Gertrude Stein



For Kay's Scholarship we Thank again

JOSE DRUDIS

presented in conjunction with the SENIOR CLASS

College Auditorium.....April 23, 1959

WITH THE EYES BLUE IN TRIBUTE

an original one-act play
written by Marilyn Thomas '59
directed by Camilla Reeves '59
set and poster designed by Kay Kauzlarich '59

Dr. Paul M. Laporte Professor of Art History
at Immaculate Heart College



Picasso Speaker Tells Man, Nature Conflict

The ambiguity of man's love for nature and the necessity that man destroy nature in order to survive formed the central theme in Paul Laporte's lecture last night at the Alhecama Theater.

Professor of art history at Immaculate Heart College in Los Angeles, Laporte opened the four-week seminar on Picasso, being presented by the Adult Education Center, with a talk on Picasso's statue, "Man With the Lamb."

"Man needs nature for his own assistance and is committed to destroy," Laporte pointed out, quoting from an ancient ritual in which primitive people told their sacrificial bear, "We will not hurt you, we will kill you and send you to the god who loves you."

In early times, the image of a man carrying a lamb represented the bringing of an offering for sacrifice. In later, Christian, times, the figure changed its meaning to the good shepherd who saves his sheep and will sac-

rifice himself for the lamb.

Laporte compared the idea of the "Man With the Lamb" with Adam, and with the childhood of mankind. He pointed out Picasso's interest in mother and child themes, quoted Gertrude Stein about Picasso as painting "things seen not as one knows them, but as they are without remembering having looked at them." Picasso's sculpture must be approached from two levels, the subject matter and the form, he pointed out.

The lecture was accompanied by slides shown in pairs, contrasting the Picasso work with statues from Mesopotamia, Greece and medieval times. The slides also showed preliminary sketches for the statue by the artist, and paintings of women and children and women and birds done by Picasso at various stages of his artistic development.

—Richard Ames

Santa Barbara News-Press

Sunday Morning, February 15, 1959

First Picasso Lecture Set For Tonight

The first meeting of the seminar on Pablo Picasso and his famous mural, "Guernica," will be held tonight at 7:30 in the Alhecama Theater, 914 Santa Barbara St.

Paul Laporte, professor of art at Immaculate Heart College in Los Angeles, will present a talk on "Picasso's Man With the Lamb," for this Adult Education Center series co-ordinated by Arthur Secunda.

Laporte was educated in Germany and received his PhD in art from the Academy of Fine Arts in Munich. He also teaches at the Los Angeles County Art Institute and is guest lecturer at USC.

The Santa Barbara Museum of Art is co-operating in the sponsorship of this study of a great 20th century artist and his works. Howard Warshaw, James McMenamin, Dr. Lawrence Willson, Frank Bettendorf, and Arthur Secunda will participate in future meetings and two films, "A Visit to Picasso," and "The Guernica" will be shown.

afternoon JUNE 21, 1959 at the NATIONAL GALLERY, Washington, D.C.
Lecture: The Halo and the Philosophy of the Renaissance
by Dr. Paul M. Laporte, Professor of Art History
Immaculate Heart College, Los Angeles
June 22 through August 5, 1959
at The New School of Social Research, New York, N.Y.

Dr. Laporte will return to
Immaculate Heart College
in the Fall.

Introduction to Art and Introduction to Twentieth Century Art Monday and Wednesday evenings
Museum Visits on Wednesday MorningsAll in New York City.

Santa Barbara News-Press
Wednesday Evening, Feb 18, 1959

LISTENER-SUBSCRIPTION RADIO for Southern California

KPFK-FM (90.7 mc) 1153 N. WESTERN AVENUE SUITE 5 LOS ANGELES 29 HO 7-0777

WHAT IS LISTENER- SUBSCRIPTION RADIO?

It is radio without commercials. It is radio for the purpose of communicating, not selling. It is radio which can enlarge the cultural experience of the listener and widen his capacity to meet the problems, the challenges, and the responsibilities of living. The listener is the sponsor. For a basic voluntary subscription of \$12.00 a year, the listener can have the kind of radio he wants.

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WHEN WILL KPFK BE ON THE AIR?

In June, 1959. An FCC permit has been issued to KPFK. A transmitter has been purchased. And construction has already begun. A staff has been appointed, and many programs produced. If the community support from charter subscribers and contributors continues, there need be no delay. Modest studio and transmitting facilities are planned at first, with

KPFK will be among the most powerful stations in Southern California. Its signal will be received well from Santa Barbara to San Diego and from Long Beach to Palm Springs.

← And it just so happens that, thanks to the ten day ART WORKSHOP at Catholic University, the other two thirds of IMMACULATE HEART COLLEGE'S Art Department will be present at the NATIONAL Gallery to hear Dr. Laporte. We would certainly be pleased to have our D.C. friends meet and hear our "HALO" expert.

Dr. Laporte has been asked to give a series of lectures and also to provide Previews and Reviews of local exhibits for this radio program

Art Students at Immaculate Heart College have a two year requirement in Art History And we are proud to say that most of them get so involved in it that they elect to take the next two years also. The last year is worth working toward as it is a Seminar limited to ART MAJORS ONLY.

ENCYCLOPAEDIA BRITANNICA

Be sure to get the

Brand new edition

as it

contains

three

articles

by

Dr. Laporte.

Washington, D.C. afternoon Remember: June 21, 1959.

Summer SESSION 1959 IMMACULATE HEART COLLEGE

COME TO LOS ANGELES June 30th to August 7th

Summer Session Schedule 1959



8:30 am Art Structure
\$10 Laboratory fee
Student will be responsible
for purchasing inexpensive,
miscellaneous supplies as
they are needed in the course.
(glue, scissors, crayons, etc.)

This lists only the ART OFFERINGS.
Please write for complete schedule
of classes in other departments.

10:30 am Water Color Painting and Collage
\$10 Laboratory fee
Student will be responsible for
purchasing paints, brushes, and
paper on or off campus

10:30 am Arts and Crafts for Elementary
School Teachers
\$10 Laboratory and Supply fee

COEDUCATIONAL

1:30 pm Workshop for Secondary and
Elementary School Teachers
\$10 Laboratory and Supply fee

7:30 pm Mosaic Workshop Mon.Wed.Fri.
Studios open for extra work
Tues.Thurs.Sat. also
\$40 Laboratory and Supply fee
Limited to 15 students

7:30 pm Serigraph Workshop Tues.Thurs.Fri.
Studios open for extra work on M.W.S.
\$20 Laboratory and Supply Fee
Students will be responsible for
purchasing Kleenex and paint thinner
off campus.

\$15 per unit undergraduate
\$17.50 per unit graduate
\$6 Registration fee

Sister Mary Louise Dean of Studies

Sister Mary Charles Vice President of College
Director of Adult Education

Address: Sister Charles

Dean of Summer Session
Immaculate Heart College
2021 North Western Avenue
Los Angeles 27, California

Chairman Announces Fall Plans

NO - NO - NO Applied Arts Courses for Adults Fall 1959
HOWEVER there will be Art History and Art Theory
courses by Dr. Paul M. LAPORTE on WEDNESDAY evenings
and SATURDAY mornings--- slide lecture courses.
Applied Arts Courses will be resumed in the Spring 1960.

Excerpt from EDUCATION
November 1956

Our philosophy of education frequently sounds good, but we have need of one that is operational on a level consistent with our belief in man's spirit. We have need of one that is eminently practical in making provision for growth in those values eminently impractical but without which man ceases to be human.

We pay lip service, in our statements concerning goals of education, to the transcendency of the non-utilitarian, non-materialistic values of living.

We make an effort to put our goals into practice by including a little so-called art appreciation—which, if any appreciation is involved, consists in the student's appreciation of the teacher's appreciation of some authority's appreciation of art.

This thrice removed, vicarious experience of art in no way has anything to offer one of the most basic needs of the spirit of man—the creative experience—intangible, and yet potentially the most significant.

It would seem that the answer does not lie in the addition of a course here or there. Schools cannot be strengthened simply by increasing curriculum offerings or providing larger budgets.

So let's talk the problem over together--- in SUMMER SESSION

There are several reasons why Sister Magdalen Mary and Sister Mary Corita will be carrying a lighter teaching load in the FALL. But the most important one is that they (we) are going to take a course in CANTILEVERING. We had thought that the readers of iRreGulaR bULLetiN would build us an art building. We think that the reason they did not is that they killed each other in the rush to help us--- and what greater sign of love can there be?

ART DEPARTMENT NEEDS ONLY 50 INCHES OF SPACE!

Now you may wonder why a course in CANTILEVERING?? It is not that we just have to have a modern place to work in which. We would be glad to have an unoccupied pyramid--- or even a prehistoric cave. But the real problem is where to put it.

There is a solution however and we are leaving it unpatented so that other private colleges may make use of the idea --- We will find a piece of land just big enough to plant a telephone pole in which--- and then just watch us CANTILEVER.

ADMISSION FREE

a Lou Jacobs, Jr. photo courtesy of Western Outlook Magazine



The public is cordially invited

October

Fri 9 1959

Advance
Announcement

SALE

prints for every taste **YOU ARE INVITED ... to see and select from our gallery**
original paintings

ART RENTAL GALLERY

5 - 10 P.M.



Department of Fine Arts
5515 Franklin Avenue
Los Angeles 28, California

lecture^S



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"Art in General Education" and

other titles on request

The ones who notified us
too late for last tour
will have first choice
of dates....but let us
know soon.

SISTER MAGDALEN MARY IHM

&

SISTER MARY CORITA IHM

for slide talks

TRAVELERS' CALENDAR



2 Nuns on Lecture Tour

December 1959

Write for more information:

*Department of Fine Arts
5515 Franklin Avenue
Los Angeles 28 California
Immaculate Heart College*

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We sell them to collectors by the pound and we need a steady supply for our regular customers. The money we receive from the sale of our stamps and coins helps us to support our Novitiate and Scholasticate and pays tuition for the Sisters we send on to other colleges for advanced degrees. The stamps you send us supply the funds we need to carry on our teaching, nursing and retreat work and the necessary expansion of our high school, college and mother-house.